

# The Critic

A Weekly Review of Literature and the

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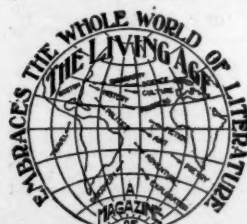
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# The Critic

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Joseph B. Gilder }  
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## Manhattan's Public Library

THERE is cause for rejoicing that the monotony of Fifth Avenue between Madison Square and Central Park is to be broken by a bit of verdure. In place of the blank slope of the reservoir close upon the sidewalk, there is to be a building 85 feet back from the street, long and comparatively low, but not so long as the Reservoir; therefore Bryant Park will be seen beyond its wings and Manhattan's Public Library will appear in a setting of greensward and trees.

Who would have imagined that the trustees of three libraries, each founded as the monument of a public-spirited man, could be persuaded to make common cause in a great union worthy of the city? Yet the Astor Library, the Lenox and the Tilden foundations are already pledged; the State has appropriated two and a half millions; between eighty and ninety architects have competed for the honor of designing the joint library's edifice; the site is granted, and we have merely to see what taste and wisdom the jury of acceptance has displayed in awarding the prize.

It is a rather severe building that Messrs. Carrère & Hastings have won with; it will retain a good part of its severity until such time as the library shall be rich enough

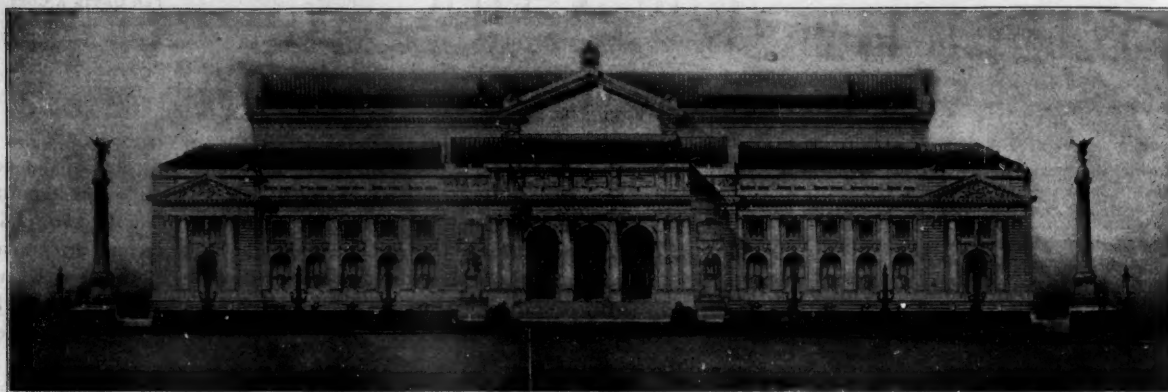
to carry out the sculptural decorations indicated in the design. Its façade is its richest part. The triple-arched portal looks directly east down Forty-first Street, its two plain wing-fronts face on Fortieth and Forty-second Streets respectively, and the least interesting side, the western, where the book-stacks are congregated, overlooks Bryant Park. Ionic columns and pilasters thirty-five feet high give a sober sumptuousness to the porch and the great hall to which it leads. The lower part of each round-arched window on the main floor has a stand in front of it for a statue; the small pediments on the wings offer classic triangles for reliefs in stone or bronze, and the terrace along Fifth Avenue, which is to be 500 feet long and from 75 to 85 feet deep, with an elevation of twelve feet above the street, makes a platform for fountains and groups of statuary, while to the right and left of the portal are spacious niches arranged for groups which have some intimate and marked connection with books and learning.

The great western centre of the building where the book-stacks rise through the various floors forms the heart of the design; the great reading-room, to seat 800 readers, forms the head. This room is indicated by the three gables and the long ridge line on Bryant Park parallel with Fifth Avenue; for one of the innovations in library arrangement is the placing of the reading-room at the top of the building over the book-stacks, where strong light is to be had, with the utmost quiet. The books are sent up and redistributed by electric lifts. But in addition to the large hall there are separate rooms in the top and second stories where a special student can pursue a study surrounded by the books he needs, undisturbed by the coming and going in the big reading-room. The circulating-library has not been forgotten; there is provision for lending out books; but this is confined to the basement and the north wing on Forty-second Street.

Along with the books from the Astor and Lenox go various paintings and sculptures; these are housed on the Fifth Avenue side in the galleries whose roofs appear in the illustration above the entablature of the porch, stretching quite across the front of the building.

If, then, we begin with the basement, we find the public admitted on a level with the ground, on the north side, to the north court, which is covered with glass and forms the main office for lending books. In the northwest corner there is a large room for patents. Otherwise the basement is mainly given up to janitors and bookbinders and stores, with other necessary conveniences; there the library attendants enter on the south side directly from the street. The book-stacks begin in the basement and rise to the floor of the great reading-room. On this side is seen the broad terrace, 140 feet deep, looking out on Bryant Park.

The main or first floor is entered from Fifth Avenue by the broad stairs and terrace, porch and vaulted and columned central hall, 80 feet long and 40 broad, whence stone stairways lead to the second and third stories. Here in the centre is a hall for book cover exhibitions. The northwest corner



NEW YORK PUBLIC LIBRARY—FIFTH AVENUE FRONT

has a large room for newspapers of all countries. On the right of the main entrance are two great rooms for periodicals; on the left, equal spaces for children and their books.

The second floor has two series of small reading-rooms in the centre between the two courts, meant for special students. The director's room is in the southeast corner, the map-room in the northeast, while the big room in the northwest corner is for public documents. On Fifth Avenue is a lecture-hall with room for trustees near that of the director. These are indicated in the façade by the square windows in the left wing, while the same windows to the right give light to special reading-rooms.

Coming now to the third floor, the galleries for the Stuart and other collections are lighted from above and show in the façade view their enriched walls, unbroken by windows, and their sloping glass roofs. In this connection it should be noted that from Fifth Avenue the gable above these roofs will not appear so large and prominent as it does in the illustration, because it rises back of the main front. Yet it will be enough seen to convey the idea of the T-shaped reading gallery whose other gables are on Fortieth and Forty-second Streets. It should be stated that the architects reserve to themselves the right to study and in some respects change these arrangements if director and trustees agree that such be wise. It is not yet certain whether the stone for the building shall be marble or Indiana limestone.

As to the way these plans were chosen, it will be remembered that six designs were selected from an open competition and to these six were added six others from architects appointed to compete in the second trial. That the immediate second, third and fourth firms who were placed in this second trial thought well of Carrère & Hastings, the winners, appears from a rather remarkable fact, very flattering to the winners and very honorable to the losers. All three were on the jury for another competition entered by Carrère & Hastings, namely, that for the new Academy of Design. Yet they unanimously awarded the prize to the firm who had just beaten them all in the Public Library, and awarded it consciously, since the designs were signed. A pretty fair test of the estimate placed on Carrère & Hastings by their brother architects!

And there is good reason for such confidence in this firm. Those who know the prominent part that Mr. Thomas Hastings has played in trying to introduce the logical views of French architects into the chaos of American architecture, and in founding the Society of Graduates of the Beaux Arts, and have read his papers in *Harper's Monthly* (May 1894 and February 1897) will appreciate that confidence. The gist of his theory is that while a new style of architecture cannot be struck out, new conditions naturally produce their own effects. He does not believe in copying ancient or modern

structures and forcing them to do duty for purposes never dreamed of when they were erected, but he does believe in clothing the requirements of a new land and of modern times in an architectural dress that harmonizes with tradition and satisfies our inherited esthetic sense. So far as giving ample scope to the requirements of new problems he is progressive, but as to the methods used in the architectural treatment of the problems he is conservative. His problem was to house the half a million books of the Astor and Lenox foundations and give room for additions to the stock, and then to arrange for a reading-room twice the capacity of those in the greatest modern libraries like the British Museum and the Bibliothèque Nationale. This he has done, showing from the outside the two main features of the building, with a directness that may run the risk of looking bald, in the two main T-shaped axes indicated by three gables, and in the two glass roofs, running respectively north and south, and east and west. The subordinate requirements are met in the lower portions of the building about the two courts. The style of the edifice may be loosely termed Renaissance; it is in essence the same as that of Mr. James Brown Lord's law courts for Madison Square at Twenty-fifth Street.

Much of the credit for the compact and practical arrangement of the interior is to be given to Dr. John S. Billings, whose ideas have been ably grasped by the architects. It is not enough, however, that director and architects have gone hand in hand, and the Legislature proved itself liberal, to give Greater New York one of the greatest libraries of the world. There will be need of interest taken by the public if the library is to remain abreast of the times. Certain features call for special help on the part of generous men and women. There is for example the department of music, for which a fine nucleus exists; but much is still lacking. Donations of books and prints, donations of special funds are required. Special galleries have been allotted to newspapers and public documents. The newspaper department needs a liberal donor, in order that the library may keep the current journals of the world for immediate consultation and later for binding, when they become of great value for historical reference. A complete collection of the public documents of the great cities of the world reaching back ten or twenty years is another desideratum. Then there is the adornment of the building, outside with statuary, inside with mural paintings. The appropriation and the income of the joint foundations are not large enough at present to supply decorations, owing to the great cost of building, installing and running the library. These are considerations for people who have the power to aid a movement which not only tends to make this city a home for students, but places before the poorest and meanest the intellectual treasures of the world.

CHARLES DE KAY.



## Literature

## "Poems, Now First Collected"

By Edmund Clarence Stedman. Houghton, Mifflin & Co.

AMONG the new books of the season, none is more certain of a warm and generous welcome than the volume by Mr. Edmund Clarence Stedman, containing the poems he has written in the past twenty years. Mr. Stedman won his laurels as a poet when he was young. For thirty years he has enjoyed the distinction of being one of the foremost writers of verse in America, yet during that time he has devoted himself chiefly to works of criticism and to the compiling and editing of literary anthologies. To-day we reckon him not only as one of our best poets, but also as a master critic of poetry and the art of poetry. Poet and critic, both, his work in either field is made surer and better by his double gift.

In these "Poems, Now First Collected" we find the same individual characteristics that are to be noted in his earlier verse; ballads full of spirit and fire, songs faultless in their melody, love lyrics turned with exquisite grace and beauty, and many a poem in which the larger and more serious thoughts of the poet are set forth in noble language. In kind they are like their predecessors, but their quality is much finer and their art more perfect. Almost any one out of a dozen which we might select from the collection would serve to show the poet's firmness of grasp and his admirably trained sense of form and symmetry. There is one poem, however, which exhibits these things so conspicuously that we make room to quote it.

## ON THE DEATH OF AN INVINCIBLE SOLDIER

"O what a sore campaign,  
Of which men long shall tell,  
Ended when he was slain—  
When this our greatest fell!  
For him no mould had cast  
A bullet surely sped;  
No falchion, welded fast,  
His iron blood had shed.  
Death on the hundredth field  
Had failed to bring him low;  
He was not born to yield  
To might of mortal foe.  
Even to himself unknown,  
He bore the fated sword,  
Forged somewhere near His throne  
Of battles still the Lord.  
That weapon when he drew,  
Back rolled the wrath of men,—  
Their onset feebler grew,  
The Nation rose again.  
The splendor and the fame—  
Whisper of these alone,  
Nor say that round his name  
A moment's shade was thrown;  
Count not each satellite  
"Twixt him and glory's sun,  
The circling things of night;  
Number his battles won.  
Where then to choose his grave?  
From mountain unto sea,  
The Land he fought to save  
His sepulchre shall be.  
Yet to its fruitful earth  
His quicken'g ashes lend,  
That chieftains may have birth,  
And patriots without end.  
His carven scroll shall read:  
Here rests the valiant heart  
Whose duty was his creed,—  
Whose lot, the warrior's part.  
Who, when the fight was done,  
The grim last foe defied,  
Naught knew save victory won,  
Surrendered not—but died."

The absolute simplicity of these lines, the perfection of their poetic expression, and above all the vivid picture they present of this "Great Captain, glorious in our wars" make this poem perhaps the noblest that Mr. Stedman has yet written. It is worthy of being inscribed upon a bronze tablet and placed in the tomb where the soldier sleeps.

Of the sixty or more poems, the majority have already seen the light in one or another of the leading literary magazines. A few in the group entitled "The Carib Sea" are new. One of the pleasantest features connected with the publication of this charming book is that it leads us to hope for others from the same hand, and, if we rightly interpret the meaning in the lines of the brief poem at the opening of the book, there *will* be others. Beloved by poets and readers of poetry, Mr. Stedman, himself a poet, is a man to be envied—affectionately.

## Two "Foreign Statesmen"

Maria Theresa. Joseph II. By J. Franck Bright. The Macmillan Co.

WHEN WE LOOK over the list of lives to be included in this series, we wonder why some statesmen are to be omitted, and others to be included. The learned editor, Prof. Bury, has made some strange omissions. As advertised, the series is to contain accounts of all statesmen "who have exercised a commanding influence on the general course of European affairs." This it certainly does not; and it does contain the lives of some very mediocre statesmen. Why omit Henry IV of France, Talleyrand, Metternich, Peter the Great and Frederick of Prussia, and why include Maria Theresa and Joseph II? There can be but little question that the Hapsburgs in the eighteenth century did not strongly influence the course of European history. But if an Austrian statesman of this period had to be included, why not select the real representative of Austria's policy? As the influence of Kaunitz during nearly the entire period covered by these two reigns was predominant, why was not one volume devoted to him instead of one each to Maria Theresa and Joseph II? The author himself says that, "in fact, the two reigns are occupied with the rise and fall of his political system." Originally it was intended to devote merely one volume to Maria Theresa, but Dr. Bright, to whom this volume was assigned, found it essential, on account of the close connection between the reign of Joseph II and his mother, to devote a second volume to the former. Thus in a measure this is a departure from the custom of the series, as these two volumes form essentially one book. This is another argument for the single volume on Kaunitz.

Let us not, however, condemn these books merely because they do not seem to fit well into a series. Such condemnation would be unjust, and the above remarks are not in any way intended to disparage Dr. Bright's work. In fact, he has given us an admirable account of European history during the latter half of the eighteenth century. What a contrast this period presents! On the one side we see the silent, slow democratic forces, scarcely perceived and not at all appreciated, working with inevitable success against the reforms of an "enlightened despot" like Joseph II; on the other, we observe the violent conflicts of dynastic policies, the "War of the Austrian Succession," the "Seven Years' War," the "Partition of Poland." It is in the main to the latter side of the period, the international history of Austria in especial, that Dr. Bright has devoted his attention. His books call for little criticism. They contain, as regards facts, nothing that is new, and no old facts are placed in a new light. They are merely excellent summaries of modern historical knowledge on the period in question. Such was the intention of the series: to give the general reader a readable, clear, interesting, and accurate account of certain statesmen. Dr. Bright has been successful in his task, and has fully lived up to the standard set by Hutton's Philip Augustus and Lodge's Richelieu.

**"Memoirs of Baron Lejeune"**

*Translated and edited by Mrs. Arthur Bell (N. D'Anvers). With Introduction by Maj.-Gen. Maurice. 2 vols. Longmans, Green & Co.*

AT EACH EXTREMITY of French history there is a colossal figure around which have gathered mist and darkness, myth and poetry, fiction and fact. The large epopee of Charlemagne spread through all the Middle Ages and left innumerable rootlets in the poetic soil of Flanders, Germany, and Spain, springing up in gestes and Roland-songs, in rhythmical romances and legendary accounts. The equally large epopee of Napoleon seems likely to produce similar results, only it is an epic of mighty facts rather than of graceful fictions, a poem of world-wide deeds rather than a travesty of giants and fairies. In it the poem has been replaced by the memoir, the fairy tale by the historical pageant, Roncevaux by Waterloo. The brilliant memoirs of the young engineer, artist, and personal aide-de-camp of Napoleon, Baron Lejeune, illustrate the change that has come over intellectual France in a thousand years: the power of writing truth that is stranger than fiction, of chronicling deeds more wonderful than the doings of fairyland, of producing prose decked with the marvelous hues of poetry, exceeding poetry in its compelling charm. These two stately volumes of recollections are among the most memorable things called forth by Napoleon's ambition.

Baron Lejeune was a young Alsatian officer brought up at Versailles and belonging after a while to the immediate suite of the Emperor. Beginning his career by attracting the personal favor of Marie Antoinette, he witnessed the horrors of the French Revolution, saw the luckless Queen on her way to the guillotine, campaigned under the First Consul, danced and drew and painted or erected fortifications, as occasion required, was drafted into the army at eighteen and served in the artillery, and, evincing delightful talent in languages and scene-painting, attracted the eye of Napoleon and soon became a confidential agent. In this capacity he flew with messages from one end of Europe to the other and found time in all the immense military stir of the time to write down in remarkably vivid French the impressions of the moment: a true battle-painter who reproduces in words that are colors and in colors that are words the wonderful happenings of the day. No fatigue however incredible tired his unwearied spirit: a journey from Madrid to Copenhagen or from Paris to Moscow in the service of the adored Emperor seemed mere child's play. At once gay and invincible, his spirits never flagged, and he is a living type of the great French soldier of the "Imperial Guard" and grenadier kind whom no obstacle could baffle. The name "Napoleon" buoyed up like ether and gave men's feet a surpassing lightness, like Achilles's, to speed them for his sake to the ends of the earth. Lejeune's feet, like Mercury's, became thus winged. The flying messenger, however, takes his note-book with him, and this, fortified by a strong, picture-loving memory, forms the basis of these graphic pages, often unsurpassed in the almost sickening realism of their descriptions.

Vol. I treats of the period from Marengo to Wagram, including the campaign on the Rhine, Austerlitz and Jena, the Peace of Tilsit, the Spanish campaign, Valladolid, the siege and capture of Saragossa, the Austrian war of 1809 and the capture of Vienna, preluded by the author's recollections of his childhood. General Maurice, who writes an excellent introduction to Mrs. Bell's admirable translation, well says of these Memoirs:—

"The charm of them consists in this, that, cultivated, brilliant and gallant soldier as Lejeune was, he was essentially, and always remained, an artist who had become a soldier rather than a soldier who had taken to art. Ruskin tells us that the business of the artist is *to see*, 'to think perhaps sometimes when he has nothing better to do.' The saying has continually recurred to me as I have read these graphic descriptions of scenes in France, Italy, Spain, Switzerland, Germany, the Tyrol, Hungary and Russia. From

that point of view I know nothing that approaches Lejeune's Memoirs."

Naturally, memoirs of this pen-and-ink sketch character, of scenes developed afterwards by the help of memory with little extraneous assistance, may not compare in historical value with the Memoirs of Marbot or those of Menéval; but Lejeune has a pictorial instinct that prompts him infallibly to pounce upon a striking situation and reproduce it with artistic vision. Never perhaps has a more vivid picture of a siege been painted than the marvelous Siege of Saragossa in 1809 as described in these pages; and it is at least equalled by those of the capture of Ebersburg and the Retreat from Moscow.

More than a hundred pages are devoted to the Russian campaign, and numerous as have been the histories of that terrible disaster, there is a freshness about the personal narrative of his own experiences, to which Lejeune devotes himself, which makes it in many respects valuable, even if a subject which, for its full presentation, so eminently deserves the eye of an artist, did not specially lend itself to his pen. He shows that the burning of Moscow was not due, as Tolstoi tries to show, to the carelessness of French plunderers among the wooden houses, but to a plan prearranged by the Russians themselves and carried out with relentless thoroughness.

The thunder-and-lightning side of the great epic are relieved by bright pictures of the gorgeous pageantries and stately ceremonial which attended the court of Napoleon and of his vassal kings as they followed him around Europe as in the proud times of a Roman triumph. His eye for landscape beauty continually emerges in the vivacious description of the frozen rivers, the fir-clad heights, the sunny plains, the thousand and one features that render central and Southern Europe so fascinating to the lover of nature.

Vol. II is full of details of the divorce of Josephine and extends from this to the campaign of 1813, including the stormy experiences of King Joseph at Madrid, his own capture and almost hanging, the passage of the Niemen, the Moscow drama, the disaster of the Beresina, Lutzen, Bantzen, the Armistice, Leipzig, and the author's return, invalidated, to Paris. Here, weary of war, worn by privation, still young, with energies however still unexhausted, "I was glad to have a chance at last of freely indulging my passion for painting everything I admired. Love of nature and of reproducing nature now became a religion to me."

The events of 1814 took him by surprise and he found himself besieged in Paris. He made various notes on the events of the First and Second Restorations, but death cut short his career before he was able to weave them into a consecutive narrative.

It would be difficult to name 600 pages of history more readable than these.

**"The Confessions of a Collector"**

*By William Carew Hazlitt. Dodd, Mead & Co.*

MR. HAZLITT has made a book of much interest to the great guild of collectors, for whom it will have special attractions as the confessions of a veteran of forty years' experience in the field. For these brethren it appears to be almost exclusively intended, but it will nevertheless appeal in a minor way to many outside the professional circle, who would fain profit by expert intelligence, concerning a subject about which they have picked up only casual facts that have whetted their appetite for fuller knowledge.

Incidentally we get much information about famous collectors, like Richard Heber, Henry Huth, John Payne Collier, Henry Pyne, and others; of the more noted booksellers in the same line, like Pickering, Quaritel, Sotheby, and Ellis; and also of literary men and artists who have been collectors more or less—William Morris, Swinburne, Cruikshank, and Locker-Lampson, for example.



As might be expected, our author has many stories to tell of lucky finds by himself and others, and the big profits from the sale thereof; like Rodd the bookseller's buying an old volume *by weight* in a marine store for four pence and three farthings, and selling it to Heber for 50*l.* Heber himself records in his memoranda that he bought the "Phoenix Nest" (1593) for five guineas, which brought afterward 31*l.* 10*s.* An old vellum manuscript bought by Ellis for 70*l.*, and sold by him to Mr. Hazlitt for 105*l.*, was disposed of by the latter for 157*l.* 10*s.* Curiously enough, at the sale of this purchaser's collection, it again came into Mr. Hazlitt's hands for 24*l.* He once bought a boxful of books and pamphlets for fifteen guineas, sold sixty of the latter for as many guineas, several others to the British Museum (price not stated), and "the refuse," as he calls it, for 20*l.* At the sale of a library he got several lots for 16*l.*, the greater part of which he turned over to the British Museum for 116*l.* A stall-keeper in London had among his old pamphlets one which he had repeatedly tried to get a shilling for. He took it finally to a bookseller and told him that if he could not get his price he would burn it. The bookseller generously gave him half a crown, and sold it for two guineas in a day or two. The purchaser sold it for twelve guineas, to Hazlitt, who got 21*l.* for it from Mr. Huth.

Our collector expresses his personal likes and dislikes with decided frankness. Frederick Locker-Lampson gets two or three pages of disparagement for his blunders in buying wretched copies at exorbitant prices, and for "a flaccidity which makes him appear inconsistent and insincere." His "Confidences," we are told was "as perfect a disappointment as Talleyrand's Memoirs; so anxiously looked for, and at last printed, only to create a murmur of surprise at the almost total absence of interest and point."

Good stories are scattered through the book; like that of "Wilberforce, when he was at Winchester, making one of a picnic party at Simeon's [Sir John Simeon, Tennyson's friend], and, the guests strolling about as they pleased, the bishop was discovered sitting down in a field alone with a handkerchief over his head as a sunshade, one foot in a rabbit-hole, and in his hand a bottle of champagne."

Mr. Hazlitt gave himself at times to the collecting of stamps, china, plate and coins, as well as books, and his experiences in these lines will interest others who have had similar tastes.

#### "Audiences"

By Florence P. Holden. A. C. McClurg & Co.

IN THIS neat little book the author says a few words to and about "Audiences," as to the manner in which they should see and hear. Many of her utterances are suggestive, if not always directly practicable. It would be well for amateurs and connoisseurs, she says, to go back to the A, B, C of the art which they cultivate, and for many artists to learn something of other arts than their own. And she proceeds to lay down the laws of form, action, line and color; of the word, tone, music and criticism, and to discuss various matters related to these. She is sometimes too dogmatic, and frequently brings forward personal, and perhaps passing opinions as though they were universal and eternal verities. "To know what pictures are good, what are bad; what music is good, what demoralizing; which pictures and buildings to approve; what poetry to hold to"—if we could learn all that out of a little book, how happy we should be!

But a little learning is not so dangerous as less, and our author may be reckoned among those who are slowly but surely raising Chicago to the level of Boston in matters literary and artistic. If the western metropolis were absolutely innocent of "culture," one might ask Miss Holden to hold her hand. Simplicity is the most charming of the graces, and is not lightly to be abandoned. But who can say that Chicago does not already know "the amusements that do not amuse, and the entertainments that do not entertain,

the music that leaves the ears empty, the pictures that leave the eyes unsatisfied, the words that leave the heart void"? Her case, however, is not so evil as ours. It may still be possible to make a clean sweep of what is downright bad and silly; and here is one woman who sets about doing her share. And when she says that the "keynote of false culture is selfishness, its mediant is egotism, its dominant is pride; and in this key many lives are played out even to the grand or more often the humiliating finale, we feel that false culture is doomed in the west. Here, we should openly acknowledge our selfishness, our egotism and our pride, and pursue our false culture all the more. We fear that some of us are so far gone as to be able to conceive "the Parthenon skipping down joyfully from its foundations on the Acropolis, or the Pyramids prancing around the Sphinx"—way, to take a perverse pleasure in the thought.

To descend to particulars—same one, hardly the author, has entitled her examples of Gothic, in the illustrations, "Romanesque," and her Romanesque "Roman," and has dubbed Barrias's "Les Premières Funeraillies," "The First Burials." Miss Holden uses the word "audience" as a synonym for public. These are small points; but in a book avowedly critical, they should not be overlooked. In general, she shows a correct appreciation of the arts with which she deals.

#### "Outlines in Local Color"

By Brander Matthews. Harper & Bros.

CERTAINLY New York is in the debt of Prof. Matthews. He has held the mirror up with such good-will that the reflection has twice the grace of the original. Even her most loyal admirers must admit that the American metropolis is unlovely to look upon and very badly adapted to serve the ends of dignified and gracious living. On the other hand, the very lack of that harmony and homogeneity which attract one in the other great capitals of the world gives rise continually to a certain rough-and-ready picturesqueness. Prof. Matthews views the contrasts and surprises of the town through the medium of an optimistic temperament and records his impressions with a trained and skillful hand. The dozen sketches which go to make up the volume are slight but very charming and, incidentally, furnish an argument for the claims of manner over matter in literature.

A chat at an afternoon tea between Miss Marlenspuyk, that lovable spinster of Old New York, and a young Southern girl of good family, who is supporting herself by newspaper work in the city, forms the nucleus of the first sketch; the casual encounter at the Horse Show of a New York woman and the New England professor who had loved her in her girlhood makes another; and the servants' talk below-stairs in a Madison Avenue house while a dinner is going on above furnishes the material for a third. "The Vigil of McDowell Sutro" records the experiences of a young Californian stranded in the city without money, work, or friends, who spends a night on the benches in Union Square in default of a better lodging. "The Solo Orchestra" deals very sympathetically with an itinerant street musician, and "A Spring Flood in Broadway" presents a pretty romance standing out against the background of the exuberant and brilliant tide of life in the great thoroughfare on a sunny May afternoon. It contains, however, too much unimportant detail, for detail is not realism.

These themes are far from weighty in themselves, but they are skillfully set forth with a trained touch and a discriminating human sympathy. The *locale* of the studies is New York, but the appeal of their delicacy and insight is universal. The volume contains the best short stories that Mr. Matthews has yet given us, stories in which the peculiar faults of his style are much less conspicuous than usual.

### "Napoleon Bonaparte: A History"

By William Milligan Sloane. Vol. IV. The Century Co.

THE FOURTH and final volume of Prof. Sloane's "Napoleon" makes its appearance three years after serial publication of the history was begun in *The Century*. Nothing could be more fortunate for a work of this sort, than to appear first in a widely circulated magazine of the highest standing. It is in this way brought to the attention of cultivated readers all over the world, and the searching criticism, both public and private, to which it is bound to be subjected, must prove invaluable to the author and, through him, to the large number of future readers of the book. This presumes, of course, a disposition on the writer's part to profit by the more valuable of the many suggestions made while the work is running its course as a serial. When he began to write this book, Prof. Sloane had made at least as careful a study of the career of Napoleon as had been made by any one of the Emperor's biographers; but concurrently with the writing of later chapters went the revision of those which had been exposed to the fierce light that beats upon a magazine; and the result is that the biography he presents in these ponderous and handsome tomes, though essentially the same, is appreciably better than the *Life* as he first related it. The difference is not conspicuous; it is confined to details of fact, often unimportant in themselves, and to questions of style; but it is there, none the less, and the critical reader is conscious of its presence. The work is, moreover, somewhat fuller, in its present form.

The new volume begins just before the crossing of the Beresina on the retreat from Russia, and Napoleon's rush for Paris in advance of the remains of his once splendid army. The entrance of the allies into France, the fall of the Capital, the abdication of Napoleon and his exile to the Mediterranean as "Emperor of Elba," his escape to French soil and the flight of Louis XVIII, the hundred days' campaign, the battles of Quatre Bras, Ligny and Waterloo, Napoleon's second abdication, his flight to the coast and surrender to the captain of the Bellerophon, and, finally, his confinement and death at St. Helena—these are the momentous events vividly chronicled and commented upon in a perfectly judicial spirit in the closing chapters of this monumental work. The chief merit of Prof. Sloane's "Napoleon" is, as we have before pointed out, its impartiality. There was no room for a new history of this most extraordinary man of modern times, written by anyone who held a brief either for or against him. The libraries teem with the writings of his worshippers as well as his detractors. What the world waited for was some one who should tell, without fear or favor, the whole story of the Corsican's rocket-like rise and flashing fall, and this it has found in the American historian. The figure he sets before us is that of neither a demon nor a demi-god, but merely of a man of unrivaled mental powers and unconquerable will, arrived at a period and place in the world's history singularly adapted to the successful playing of a great part in the moulding of events. His genius was peculiar to himself; his faults and failings were those of his time, his training, his environment. Mr. Sloane admires immensely his achievements in war and statesmanship, but puts no gloss upon the moral obliquity that alone prevented his attaining a position higher than any other man has reached since time began.

Apart from its value as representing original research carried on in the spirit of dispassionate scholarship, apart from its historical and literary merits, the present work is noteworthy for its sumptuous form. The four large volumes are handsomely bound, beautifully printed, and profusely embellished with woodcuts and photo-engravings, and especially with typogravures made in Paris by Boussois, Valadon & Co., reproducing in color famous paintings of historical events and pictures made for the occasion by noted artists of the present day. For our own part, we should have been satisfied had the colored plates been less numerous;

but in criticising this feature of the work it should be remembered, not only that these illustrations are the very best of their kind, but that the work is published by subscription only—a method which has been found to necessitate a particularly showy dress. We surmise that, in due time, an edition containing the text only, reinforced with notes, will be offered to the public through the ordinary channels of the trade. But of this, thus far, there has been no hint.

### Two Books on Nature

1. *In Portia's Gardens*. By William Sloane Kennedy. Boston: Bradlee Whidden.
2. *With Feet to the Earth*. By Charles M. Skinner. J. B. Lippincott Co.

IT HAS BECOME a tradition in New England that a man who has conquered leisure, or has had it thrust upon him, must study Nature, and compare her actual doings with the records of poets and scientists. Hence, we have a host of observers, some of them mere prying gossips, some retailers of stale news, many cataloguers of trifles and chroniclers of Nature's small talk. But a few have the literary gift, and can discourse pleasantly about their discoveries, or make an amusing patch-work of reading and observation.

Among these last we must reckon Mr. William Sloane Kennedy who, from somewhere near Thoreau's Walden, babbles of green fields and running brooks. "*In Portia's Gardens*" (1) is an account of a naturalist's farm and pleasure-ground, in which the author, with many digressions into book-land, treats of insects and butterflies, cat-birds, celery and crows. One can imagine that Mr. Kennedy must be always *en route* between his woods and his study; strolling through his fields finger in book and spectacles on nose, or filling his shelves with birds' nests, fir-cones, asparagus tops, cocoons, dead leaves and snail-shells. He turns from the hungry crow to trace the etymology of *κόραξ*, and is too much concerned about that famous cicada to think what else Daphnis may have found in Chloë's bosom. By the way, his learning is sometimes at fault, as when he writes of "Heliodorus Longus" as one person. Nevertheless, he is brave to say what he thinks of the classics, and—with a few exceptions—to prefer the moderns to them. "There are not more than eight or nine lines in the whole of the *Eclogues* and *Georgics* worth memorizing," he writes. As for the Elizabethan dramatists, excepting Shakespeare and Jonson "they are nearly all trash and smut." The fact seems to be that Mr. Kennedy loves detail and what suggests detail to him, and has not sufficiently practised the great art of shutting up again in an antique couplet all that has come out of it. Again, how many lines of his own book are worth memorizing, quotations from the moderns included? And yet it is all worth reading.

Mr. Charles M. Skinner's little book (2), with fox-grapes on the cover, falls into the same category with Mr. Kennedy's volume. It is a record of rambles and of random thoughts. Mr. Skinner is an orthodox vagabond. He holds forth fluently about the delights of absolute freedom; but we can generally guess what preacher of the out of doors church he has been sitting under. He has an engaging way of advising you to knock your head against stone walls and let the ants creep into your ears the better to scrape acquaintance with them, that reminds one of the way in which Mr. Kipling's latest hero was "learned the ropes." He is full of practical advice for the amateur tramp, tells him how to hide his wealth, how to study dialects, and why you should prefer sketching to carrying a camera. Mr. Skinner, like most vagabonds, is interested in people, and chiefly in the stay-at-homes whom he studies as the Gypsy does the Gorgio. He rejoices in Shakers, country parsons and old maids as the botanist does in rare plants restricted to particular localities. He has met Emerson—in a railroad car—and talked with him about Thoreau, while two Concord farmers talked at the same time about Schopenhauer. He has called on Joe Jefferson and noted his opinions about art and music. But he chiefly



"goes to nature" to learn of her calm, economy, constancy and evolution—good things all; but the chiefest of the four is calm. His definition is worth quoting: "no useless evolution or action for its own sake." It cuts him off clean away from the great majority of walkers.

#### "A Willing Transgressor"

By A. G. Plympton. Roberts Bros.

MISS PLYMPTON, who has been known for several years as an agreeable writer of stories for young people, is the author of the above collection of tales for older readers. There are half a dozen short stories in the volume, and without exception they are based upon forcible and novel motives. "The Willing Transgressor" was an exemplary young lady who set fire to a vacant house belonging to her cousin and rival, in order to insure the removal of the latter from the town where her presence was dangerous to the Transgressor's peace of mind. The cousin was such a frivolous and worthless young woman that the reader's sympathies are entirely with the determined Barbara, who has never heard the word "arson" and doesn't know that it is stealing to deprive insurance companies of their funds. "A Question of Ethics" is a strong presentation of the miser's passion, which has been neglected as a literary theme of late. "A Case of Conscience" tells the story of a girl who, when her lover was accused of murder, refused to testify that he spent the evening with her, because the diary in which she recorded his daily visits was lost. None of the stories is commonplace, but the author's manner is not as distinguished as her matter, and the strength of her themes is obscured by the indefinite way in which they are treated. In point of style the book produces the effect of having been written by one of the minor English authors. It is deficient in visualization, and the author is seldom preoccupied with the endeavor to find the right word. But these are technical faults and capable of correction. Miss Plympton could write better stories than these if she would.

#### Burns as Mr. Henley Sees Him

*The Complete Poetical Works of Robert Burns. Cambridge Edition. Houghton, Mifflin & Co.*

THE CAMBRIDGE EDITION of Burns presents, in one cheap volume, the complete poetical works, with the more important of the notes of the four-volume Centenary Edition. It is safe to predict for it a large sale. Mr. W. E. Henley's biographical-critical essay is reprinted in full by way of preface, and will thus be brought to the notice of many who will take their ideas of Burns from it. It is a deplorable essay, apparently written in haste, filled to the brim with indecencies, and running over in endless parentheses, and notes more salacious than the text. The writer has concerned himself chiefly in demonstrating Burns's faults which, surely, are visible enough in his own work, and in attacking those other editors, from Chambers down, who have foolishly, and perhaps hypocritically, tried to whitewash the poet's reputation. The essay reeks with references to the "primordial instinct" and the "farce of sex." It quotes a Tarbolton poetaster whose productions Mr. Henley desires to see reprinted in full, "coarse as they are." It treats Burns as a drunken and lecherous peasant—a sort of Scottish faun, who becomes a "sentimental sultan" in his decline. Where it bestows praise on specific grounds, it is because Burns was the great antagonist of the Kirk, and champion of the rights of the flesh in eighteenth-century Scotland.

Other recent writers on Burns have gone altogether too far in the opposite direction; but that is no excuse for Mr. Henley. They are penetrable as air, and his blows intended for them fall nowhere but on Burns himself. These blows are disfiguring, and they are unjust. Their effect is to efface or obscure the finer qualities on which the fame of Burns is based. All his failings were common in the Scotland of his day, and are by no means uncommon in the Scotland of the present. He could not, at his worst, have achieved celebrity by them beyond his parish; he has given an over-full account of them himself: why, then, should essayists, at this late day, pester us about them, writing on the one

side or on the other? There is only one answer: it must be because scandal, though a century old, still sells, provided it be about a man of genius.

Mr. Henley's excuse is that it is impossible to understand Burns without taking account of his "primordial instinct," and the circumstances which first unduly repressed, and then unduly fostered, it. That is unquestionably true; but neither can we understand Burns as simply expressing it in the grossest kind. If Mr. Henley had depicted the whole man, we would readily accept as a necessary part of the portrait the shadows which he has so coarsely heaped on. But he can apparently see little in Burns beyond the "buck," nothing, at all, beyond the peasant save his undefined genius. And though Mr. Henley's conception of the peasant type may possibly be true of the English rustic, it is quite untrue of the average Scotchman; for the Lowlander has usually some refining strain of Highland blood in him. Knight and boor may be blended in your peasant; and simple natures often hold, as it were, in fusion, those qualities which when congealed and crystallized become the boast of the "upper classes." But the analyst is usually unable to see anything in the natural complex but what he can separate out of it.

Mr. Henley, like his predecessors, has failed to derive the profit he so easily might from those turbulent months between the failure at Mossgiel and the triumphant return from Edinburgh. He can only gape and wonder, like the rest, at the swirl of passion and fate in which the whole man was involved and in which every element of Burns's character came uppermost by turns and he was, in dramatic succession, lover, clown, fugitive, bard, hero, sentimentalist, penitent, and good fellow. A little of the novelist's insight (to which Henley objects in the case of Stevenson) might have stood him in good stead here, and might have enabled him to present a finished portrait without drawing upon his own or any other man's imagination. Instead, he has given us only a rank caricature.

It is not to be understood that Mr. Henley sees no good in Burns, the poet. On the contrary, he praises him highly as stylist and humorist. "Bold, graphic, variable, expressive, packed with observation and ideas, the phrases go ringing and glittering on through verse after verse, through stave after stave, through poem after poem, in a way that makes the reading of this peasant a peculiar pleasure for the student of style. And if, with an eye for words and effects in words, that student have also the faculty of laughter, then are his admiration and his pleasure multiplied tenfold. For the master-quality of Burns, the quality which has gone, and will ever go, the furthest to make him universally and perennially acceptable—acceptable in Melbourne (say) a hundred years hence as in Mauchline a hundred years syne—is humor." "Well nigh the finest brain conceivable" is the final verdict.

#### "Decorative Heraldry"

By G. W. Eve. The Macmillan Co.

THE EX-LIBRIS series, deservedly a favorite with book-lovers, has now a round dozen of dainty volumes devoted, with two exceptions, purely to decoration. The study of book-illustration and book-plates makes necessary such knowledge of heraldry as the latest volume so attractively sets forth. Beginning with a primer of heraldry that acquaints the student sufficiently with the grammar of the science and art of blazoning, Mr. Eve traces through mythology and symbolism the growth of heraldic design, its mediæval culmination, its gradual decadence, and the modern revival of the art at the hands of artists in decoration. Within less than 300 pages, the author has successfully condensed the essential principles of good heraldic design; and, aided by excellent plates of notable examples, has furnished the student with a reference handbook that should safely guide him through

"That codeless myriad of precedent,  
That wilderness of single instances."

so often presented as the treatise upon heraldry. Though called a "practical handbook," the work may better be described as an orderly presentation of the principles governing heraldic art, with a wealth of apposite citations to enforce the author's deductions. The illustrations, being numerous and well chosen, will give artists and connoisseurs classified standards for reference.

The future of heraldry must depend upon its decorative value; and the author rightly complains that its treatment hitherto has been too exclusively historical and scientific—a method of study that leaves the artist without the means of advancing the standard of heraldic decoration. In America, since the use of coats-of-arms and heraldic devices is excusable only on the plea of their

artistic and sentimental value, it is especially desirable that heraldry should be approached from the decorative side; and this volume is the best text-book through which to begin acquaintance with the fascinating subject. Once well founded in the principles here so ably established, the student may safely be left to consider the historical treatises and technical handbooks that present indiscriminately good, bad and indifferent blazons.

#### "Songs of Liberty, and Other Poems"

By Robert Underwood Johnson. The Century Co.

MR. JOHNSON'S "Songs of Liberty, and Other Poems" will please those who like poetry of sentiment and reflection, and those who prefer ballads and narrative verse. There is many a striking image in the "Apostrophe to Greece" with which the volume opens, and the measured cadences of the ode will commend it to those who care most for the classic form—even if they endorse not the poet's description of the Greeks of to-day as the only people "brave, sane, temperate, thrifty, chaste and free," hopeful and reasonable withal, and sure of a happy future. Different in tone and temper are the mellow couplets "To the Housatonic"; and different again the well-handled blank verse of "A Chopin Fantasy" and (in another mood) "The Voice of Webster." An interesting feature of the collection is the series of paraphrases from the Servian of Zmai Iovan Iovanovich, reversioned from literal translations by the distinguished electrical investigator, Mr. Nikola Tesla, who furnishes an introductory note. "Luka Filipov" is a stirring ballad, and "The Gipsy Praises his Horse" a good story told with a metrical freedom happily suited to the theme. "Hands Across Sea" bids the English remember that we are of English stock, that our victories even over British arms are a part of the glory of the race, and that better feeling would prevail between the two lands if English bards would occasionally celebrate the valorous deeds of American heroes of 1776 and 1861. (Perhaps Mr. Kipling will take the hint, and thus make himself the laureate, not only of Greater England, but of the whole English speaking race.)

There is in Mr. Johnson's second volume no lack of the graceful lyrics that lent so much charm to "The Winter Hour, and Other Poems," a few years since.

#### "The Colonial Parson of New England"

By Frank Samuel Childs. The Baker & Taylor Co.

INDIVIDUAL PARSONS figure prominently in modern literature on both sides of the Atlantic Ocean. Indeed, we are not quite certain what the average British fiction writer could do without the clergyman of either the "established" or unestablished sort. He is the one man in the learned professions with whom women come most closely in contact, and who touches society at more points than either the doctor or the lawyer. For these reasons he furnishes more material to both male and female novelist, than any one member of society who is neither a lover nor a murderer. American literature, from Cotton Mather down to Mrs. Earle and Mr. Bliss, have utilized him and his peculiarities to their heart's content. Nevertheless, as we require nowadays, besides the separate, the composite photograph also, there was room for a good book on the American parson.

Mr. Childs, who himself wears the cloth, has essayed the task of giving us the picture, wherein many features and inheritances are fused into a type. New England being a word to conjure with, he has located most of his colonial parsons in Massachusetts and Connecticut. Nevertheless, he pictures also what he calls, with a great confusion of ideas, "The Dutch Dominie," meaning doubtless the domine, who in America was never a school-teacher, but always the ordained and installed pastor of a church. He gives the complete history of his subject from the cradle to the coffin, even going into ancestral life. He shows that the man who wielded the pen and lived by his brain could also handle the plough and the spade. His place upon the "stump" and as the nurse of a commonwealth is finely set forth. The parson was not only a preacher and scholar, but also a writer of books. When the church finances were good, the people were proud of their book-writing minister; but when things went wrong, laymen were only too ready to lay the cause of the trouble upon the literary preacher. Mr. Childs shows that sometimes the pastor got along well by being so composite in his profession, and that sometimes he got into trouble. But whether in weal or in woe, the parson helps to make a good story.

Mr. Childs's style is bright and pleasing and he has learned to stop short of giving us too much of a good thing. Altogether the book is a lively contribution to the literature of colonial portraiture.

#### "The Story of an Irish Sept"

THIS BOOK, "by a Member of the Sept," reminds one of that famous road which began as a broad highway and ended as a squirrel track up a tree. An old Irish sept might embrace several thousand families, all presumably of the same lineage, occupying the same lands, much of them in common. These freeholders elected their chiefs, who were thus more than landlords or hereditary heads of a kindred. But, in Ireland as elsewhere, feudalism encroached gradually on the more ancient constitution of society; and already, at the time of Strongbow's invasion, much land was held as private property, and the chieftainship of a clan was most often practically hereditary. When, as was the case with our author's sept, the Macnamaras of Clare, the leading families submitted to the inevitable, the old relations between them and others of the name were destroyed, and they gradually lost influence and sank to the position of small landlords. In the fourteenth century the chief of the Macnamara clans might rank in his own country as a petty prince; the present head of the family, the author of our book, seems to be a worthy gentleman of antiquarian tastes, living privately in London, apparently without title to a foot of land in the ancient domain of his people. Perhaps this last circumstance may account for the liberal views which he expresses on the land question; for on all other matters he appears an extreme conservative. Much of that part of the story dealing with the early history of the Dalcassian tribe and of the author's sept is compiled from books and documents easily accessible; but the special student will find a few family papers of some historical importance. The work is illustrated with photographic views of ruins of castles, keeps and abbeys at one time belonging to or founded by members of the sept. (J. B. Lippincott Co.)

#### Dickens as Remembered by His Daughter

"MY FATHER, as I Recall Him," by Mamie Dickens, is the story of the home life of the novelist, written by a daughter who adored him; consequently, we find him an affectionate father, a delightful companion, a kind, warmhearted, genial man of genius. Dickens was passionately fond of his home, and nothing about it was too unimportant to engage his attention. "Even in those early days," writes his daughter, "he made a point of visiting every room in the house once each morning, and if a chair was out of its place, or a blind not quite straight, or a crumb left on the floor, woe betide the offender." What an invaluable husband this would have been for the busy modern woman! We read of his learning to dance so that he could have one of his little girls, while John Leech had the other, as a partner at the Christmas party; of his intense enjoyment of Christmas, of his love of animals and his kindness to all with whom he came in contact. The book is full of all the little personal details that will be dear to the heart of his admirers. The cover shows Dickens and Leech dancing with the children, and there are portraits of the former and of the author of the book, reproductions of Christmas cards illustrating his own works, sent to the novelist by an unknown artist; a reproduction of Fildes's picture, "The Empty Chair," and one or two other illustrations. (E. P. Dutton & Co.)

#### "The Cruikshank Fairy Book"

THIS CONTAINS the four famous stories—"Puss in Boots," "Jack and the Beanstalk," "Hop o' My-Thumb" and "Cinderella,"—with reproductions of the artist's queer little etchings. Some of these, notably those to "Jack and the Beanstalk" have passed through the dangers of the photographic process without damage. When Cruikshank first published these retold tales, they roused the ire of his friend Charles Dickens who gave them a "slashing" review entitled "Frauds on the Fairies." Dickens was apparently very much excited, for he wrote:—"We have lately observed with pain the intrusion of a Whole Hog of unwieldy dimensions into the fairy-flower garden." Calling an old friend a "Whole Hog" because he retells our favorite fairy-tales in too vigorous language to apply to the offence. Mr. Cruikshank thought that some of the fairy-tales were too suggestive to be pleasant reading for the little ones, and it was for this reason that he took the liberty of rewriting them. It was a liberty, we admit, but others had done it before and have done it since, without arousing the anger of a Dickens. The artist's curious manifestoes in answer to the novelist and other critics are reprinted at the end of the book. (G. P. Putnam's Sons.)



## New Books and New Editions

THE "STORIES from Italy" of G. S. Godkin are of *bersagliere* and *frati* and sketching tourists and pretty English girls, and are sugared and spiced with love and murder to suit the taste of an admirer of Mrs. Radcliffe. Best of the lot is the story of the Garibaldian turned monk with which the volume opens. A little more care in the proof-reading might have rid the book of many awkwardnesses, such as the conversion of a "savage desert" into a "flourishing institution" on page 12, and the use of "incendiary" for incendiarism on page 95. (A. C. McClurg & Co.)—"TRUE DETECTIVE STORIES," by Cleveland Moffett, tell of robberies of banks and express companies, and of the train robbers of the South-west. They are plainly written, apparently without any attempt to heighten their interest by fiction; and it is claimed for them that they are drawn from the "archives" of a well-known detective agency. (Doubleday & McClure Co.)

"REMINISCENCES of an Old Westchester Homestead" is a collection of short stories by Mr. Charles Pryer. They are chiefly of harmless "Spooks" of Revolutionary times, though the Devil also appears once or twice in the guise of a benevolent gentleman with nothing against him but his cloven hoofs and sulphurous smell. The tales are of the tamest, and while the author may have derived considerable entertainment from gathering them together, the reader is unlikely to find them absorbing. Mr. Pryer's last words are:—"I am but waiting for the eternal frost to bring me rest and oblivion." This is an unusual attitude for an author to assume, but the publication of this dainty volume will doubtless aid in the realization of the gentleman's self-abnegating wish. The book has been beautifully printed at the Knickerbocker Press, and has for frontispiece a picture of Mr. Pryer's "Old Homestead" near New Rochelle. (G. P. Putnam's Sons.)

FOR THE LAST three years Col. George E. Waring, Jr., has been a potent contributor to the comfort of every New Yorker. That he can keep streets clean he has effectively proved. His little book "Whip and Spur," of which a new edition has just appeared, shows that he can keep and care for horses just as effectively, and if he is occasionally prolix he may be forgiven, at least in his accounts of Vix and Ruby. These two animals seem almost human in his pages, and no one who has ever owned or cared for a horse can fail to be touched by the account of Vix's death. Some of the sketches describe events of the Civil War, but contain few accounts of the more exciting occurrences that relieved the monotony of marching and counter-marching. Col. Waring is at his best when he is writing of horses, but there is a good chapter on "Fox-hunting in England"—a sport which the author thoroughly appreciates. (Doubleday & McClure Co.)—"THE SHAKESPEARE NOTE-BOOK," by Prof. Charles W. Kent, of the University of Virginia, gives in quarto form blank pages, appropriately divided and labeled for critical notes on all the plays, with introductory chronological and bibliographical information. College teachers will find it useful in their classes. (Ginn & Co.)

THOSE WHO have read "Pomona's Travels," by Frank Stockton, will be pleased, though not surprised, to see a new edition of the book. The first was issued in 1894, but it will be found just as fresh and entertaining as it was three years ago. Pomona will never become old-fashioned. She is such a delightful combination of the practical and the wildly romantic that her opinions and remarks on men and manners of the Old World may be relied on to amuse our children as much as they have amused us. Though she is quick to detect the weak joints in the armor, and to strike a cutting blow when required, she never uses poisoned weapons, nor makes the eagle shriek louder than is necessary to warn the unwary Briton of his existence. To those who do not know their Pomona, we heartily recommend her, in her handsome new dress. The illustrations are by A. B. Frost. (Charles Scribner's Sons.)

ONE NEED GO no further than Slatin Pasha's book, "Fire and Sword in the Soudan," to realize that truth is stranger than fiction. A new and cheaper edition of this thrilling narrative, fully illustrated, is just published. (Edward Arnold.)—ONE IS APT to turn the cold shoulder on an illustrated Bible, fearing that the illustrations may be the mere imaginings of an artist. It is not so in the latest edition of the New Testament, for the pictures with

which it teems are singularly appropriate, being reproductions of photographs of actual scenes in the Holy Land. (Thomas Nelson & Sons.)—WE ARE IN RECEIPT of Parts VII and VIII of "The Encyclopedia of Sport," edited by the Earl of Suffolk and Berkshire, Hedley Peck and F. G. Aflao, a publication which no sportsman, or lover of sport can afford to deny himself. The illustrations are many, both photogravures and half tones, the latter being scattered through the text. Football and golf have a prominent place in these parts. (G. P. Putnam's Sons.)

## Other Books for the Young

THE STYLE of color work in half-tone, the best-known work in which is that of M. Boutet de Monvel, has been chosen by Miss Alice Kellogg Tyler for her pictures to "Singing Verses for Children," of which the words are furnished by Lydia Avery Coonley, and the music by Eleanor Smith, Jessie L. Gaynor, Frederic W. Root and Frank H. Atkinson, Jr. The subjects, lightly drawn in outline and colored in flat, bright tints, are such as lend themselves to that treatment—children under blossoming apple-trees, looking at milkweed down blown by the wind, or at the twilight moon, a young bicyclist on his wheeled Pegasus, and the like. All are simple and attractive. (Macmillan Co.)—IN "RED APPLE AND SILVER BELLS," Mr. Hamish Hendry presents a book of children's verses of an unconventional sort, one of his young heroes wishing boldly that he lived in Heathen-land, where all his Sunday pennies goes; for then he'd play, 'most all the day, and never wear no clothes; and another volunteering the information that he finds this world a good enough place

"for little Boys to come to;  
There's Boats and Bats, and Dogs and Rats—  
With other chaps to chum to."

The illustrations, by Alice Woodward, are not quite so novel as the verses, but are clever and pretty, and there are many of them. (G. P. Putnam's Sons.)

"SONGS for Little People," by Norman Gale, is a gallery of harmless fancies of fairies, flowers and the "logical gardens," of artful pouter pigeons, gluttonous spiders, bad dogs, rainbows and numerous other things likely to interest an audience too old for mere baby songs and not quite up to such as those contained in the late Robert Louis Stevenson's "A Child's Garden of Verse." It is prettily illustrated, and is bound in purple and gold. (Macmillan Co.)—FLORIAN, one of the most graceful and sprightly of imitative writers, is best known for his fables, which, in France, have had a vogue second only to those of La Fontaine. Of these Sir Philip Perring has made a readable translation in verse, which, notwithstanding occasional roughnesses, reproduces much of the wit and spirit of the original. Lovers of the fable who do not read French will find much to amuse and instruct them in the handsomely printed volume. (Longmans, Green & Co.)—

MR. W. J. STILLMAN has written a little book in praise of the squirrel, which, it may be hoped, will make influential friends for Shadow-tail, so that he may be somewhat less often taunted and persecuted than he is. "Billy and Hans" is a simple tale of two pet squirrels, who became devoted to one another, and whose varying tastes, habits and proclivities are enlarged on by their one-time owner. The sketch is decidedly more interesting than more than one biography whose subject was, in his day, a person of more consequence than either Hans or Billy. (London: Bliss, Sands & Co.)—THERE IS PLENTY of work cut out for the infantile imagination in "The Adventures of Mabel," by Rafford Pyke, and more in the illustrations, by Melanie Elisabeth Norton. Mabel has quite an assortment of animal enemies and friends who helped her into and out of difficulties, and a careful and matter-of-fact Grandma, who laughs at her stories and tells her that she is certainly a very original little girl. The Grandma is really the more original of the two; for, if Mabel whistles, she has been taught by a lizard; if she is not afraid to be out late, it is because the wolf sees her home; when she fastens their crime upon the two robbers, who cry Ha! at their work, it is because Rex, her horse, has informed her of their doings. The pictures are in black, white and gray. (Dodd, Mead & Co.)

MR. JOHN LANE will publish Mr. William Watson's new volume, "The Hope of the World, and Other Poems," which will include several hitherto unpublished things.

THE BEST of Miss Rosie M. M. Pitman's illustrations to Fouqué's always charming story of "Undine" are the initial letters and vignettes in line, many of which are very gracefully drawn, especially the initial to Chap. I, showing the knight in the forest; the head-piece to Chap. VII, Undine before the marriage; Huldbrand's dream in the initial T of Chap. VIII, and others. The artist's use of strong blacks in other designs is weak and ineffective; but all are worthy of a better make-up. (Macmillan Co.)

"LITTLE HEARTS" is a book of pictures in flat tints by Florence K. Upton, with text in rhyme by Bertha Upton, all concerning such themes as "Birdie's Moving Day," "Dreamland," "Charlotte's Doll" and "Brother's Bicycle." The pictures are pretty and there is an illuminated cover. (G. Routledge & Sons.)—"WITCH WINNIE IN VENICE" (we are sorely tempted to say *Wenice*, for the sake of the alliteration), the latest of Mrs. Champney's popular stories, is adorned with illustrations from photographs. (Dodd, Mead & Co.)—BOYS—AND GIRLS, TOO—cannot read too many tales of chivalry; therefore we welcome "The Knights of the Round Table, by W. H. Frost, illustrated by S. Richmond Burleigh and published by Messrs. Scribner.

BOYS WHO LOVE the sea (is there a boy who does not?) will find great enjoyment in "The Island of Gold," a sailor's yarn, by Dr. Gordon Stables. Dr. Stables has a way of giving particulars that is of absorbing interest to boys. He does not say merely that such and such a thing was done, but he tells how it was done. Nothing is too slight for his descriptions. While this is a boy's book, it is also one that a girl with a properly developed love of adventure will find to her taste. (Thomas Nelson & Sons.)—"FLYING LEAVES" is the title of a book of amusing sketches with descriptive text, evidently made up from German comic periodicals. A flaming red cover keeps these leaves from flying any farther. (E. R. Herrick & Co.)—"THE ADVENTURES OF Three Bold Babes" is the title of a book for the little folks printed in color. A most accomplished and obliging dragon plays a leading part in these pictures and in the text. S. Rosamond Praeger is responsible for both. (Longmans, Green & Co.)

MISS HELEN MAITLAND ARMSTRONG'S pretty designs for Marguerite Bouvet's "A Little House in Pimlico" are thoroughly in keeping with the simple story of Master Sedley, his uncle and his mama, and of Mr. Boggs of the Blue Flags and his romantic Beekie. The initial letters are ingeniously concocted of gridirons, keyholes, chessboards, and so forth; and the page illustrations afford charming glimpses of the interior of the "little house" and of the famous chop-house from which the inhabitants got their dinners. (A. C. McClurg & Co.)—THE COMICAL PICTURES by Maxfield Parrish to Mr. L. Frank Baum's "Mother Goose in Prose" might make a cat smile, while his backgrounds of gnarled apple-trees and pepper-box turrets might win a prize at an Architectural League exhibition. The little man who, with his little gun, issues, wild-eyed, in pursuit of game, the man who drops out of the moon among the peaked roofs and chimney-pots of a toy village, and Humpty Dumpty in his precarious position upon that famous wall, are among the best, but all are good. The cover bears a striking picture in colors. (Way & Williams.)

MR. GEORGE MANVILLE adds to his library of books for boys a strong and stirring story, "In Honour's Cause," which gives us a vivid picture of manners, customs and costumes in the days of the Hanoverian George the First. Most of the scenes are of military life, and we see how the soldiers dressed, drilled, suffered, fought and enjoyed themselves in the early eighteenth century; but there is also not a little about the home life and social customs in the London of this earliest of the four Georges. The hero of the story is Master Frank Gowan. The incidents of the great rebellion, in which the Pretender's cause waxed and waned, and went into hopeless eclipse, are told with spirited dialogue and abundance of those happenings which boy readers crave. The book is appropriately stamped on the covers and has a number of good illustrations. (Dodd, Mead & Co.)—"THE BLACK-BERRIES" is the name that Mr. Edward Kemble gives his Christmas book for young folks. It is printed in color, and is as amusing in its way as Mr. Palmer Cox's "Brownies." Mr. Kemble has caught the characteristics of the little picaninnies as few illustrators have been able to do. (R. H. Russell.)

## The December Magazines

(Continued from last week)

### "Appleton's Popular Science Monthly"

IN THE December *Popular Science Monthly*, Mr. Frederick A. Fernald discusses "Our Liquor Laws as Seen by the Committee of Fifty." He does not seem to think that prohibition prevents, but shows how, according to the Committee's report, drinking flourishes in Maine. The outcome of the Committee's investigations seems, according to Mr. Fernald, to be that:—

"It cannot be positively affirmed that any one kind of liquor legislation has been more successful than another in promoting real temperance. The influences of race or nationality are apparently more important than legislation. It is often said that restrictions on drinking at public bars tend to increase drinking in private, and there is probably truth in this allegation. All things considered, however, the wise course for a community is to strive after all external, visible improvements, even if it be impossible to prove that internal, fundamental improvement accompanies them."

An interesting article is that of M. Guglielmo Ferrero, on "The Fear of Death." Death is not always a thing that is feared; in some cases it is contemplated with real pleasure; but such cases are not frequent. When death is "associated with intense passion," says M. Ferrero, "with the anticipation of glory and fame, or when the gratification of animosities is the dominant desire, all feelings contradictory of these suffer a total eclipse, and death becomes desirable as a means to obtain what to the passing fancy seems a greater and the supreme end."—Other articles of a popular scientific nature make up the contents of this number.

### "The Forum"

THE RT. HON. JAMES BRYCE, M.P., leads off in the December *Forum* with an article on "The Policy of Annexation for America." Mr. Bryce takes the commonsense view of the subject, and states it very clearly in his summing-up:—"The United States has already a great and splendid mission in building up between the oceans a free, happy, and prosperous nation of two hundred millions of people. And one of the noblest parts of her mission in the world has been to show to the older peoples and states an example of abstention from the quarrels and wars and conquest that make up so large and so lamentable a part of the annals of Europe. Her remote position and her immense power have, as I have said, delivered her from that burden of military and naval armaments which presses with crushing weight upon the peoples of Europe. It would be, for her, a descent from what may be called the pedestal of wise and pacific detachment on which she now stands, were she to yield to that earth-hunger which has been raging among the European states, and to imitate the aggressive methods which some of them have pursued. The policy of creating great armaments and of annexing territories beyond the sea would be, if a stranger may venture to say so, an un-American policy, and a complete departure from the maxims—approved by long experience—of the illustrious founders of the Republic."

Senator J. S. Morrill prints a batch of notable letters from his political friends, which are certainly lively reading. None more so than that of Horace Greeley in which he declares that Grant cannot be elected, and adds "That he ought not to be, I believe you think as well as I do. As to myself, the end of my career cannot be distant. I was a pack-horse for Weed and Seward for the first half of my career. I revolted at last, and was not ruined. I can bear whatever the future has in store for me."

There is an amusing and characteristic letter from Gen. Sherman protesting against a gift of diamonds from the Khedive of Egypt to his daughter, just married to "a young man who has to scratch hard for a living," whose "whole income would not pay the tax which will be levied on this bauble if brought within the State of Missouri." And he adds:—"If, without any agency on my part, these diamonds could be restored to their original hiding-place, I would so order; but the women folks will hold on, though it carry them to the bottom of the sea."

Among other interesting contributions to this number are "The Dramas of Gerhart Hauptmann," by Gustave Kobbé, "The Poetry of Nature," by Charles G. D. Roberts; and the "Mission of Literature," by Prof. T. W. Hunt of Princeton University.

### "Lippincott's Magazine"

The complete novel in the December *Lippincott's* is "Poor Chola: A Romance of the Orotava Valley," by Julia P. Dabney, the scene of which is laid in the Canary Islands.—New Yorkers will be interested in the second of Mr. Theodore F. Wolfe's papers



on "Some Literary Shrines of Manhattan," in which he deals with the region "About and Above the City Hall." It is not all New Yorkers who know their literary landmarks as they should, and many will be surprised as well as interested to find how abundant are our "shrines." For instance, who among us knew that next door to the corner of Beekman Street Joseph Rodman Drake, "considered by Halleck the handsomest man in New York, resided in rooms to which the author of 'Fanny' was a frequent visitor. Here the two friends, whom Gen. Wilson styles 'the Damon and Pythias of American poets,' produced some of their whimsical 'Croaker' verses; here Drake's most popular poem, 'The American Flag,' was written; and here he languished in consumption and died at the early age of twenty five. Around the corner in Beekman Street, Temple Court covers the place of an office of Poe's short-lived *Broadway Journal*, and a few doors below it, at 118 Nassau, was published *The American Review*, in which, above the signature of 'Quarles,' first appeared 'The Raven.' In Duane Street lived Woodworth, who wrote 'The Old Oaken Bucket.'"

It has been, says Mr. Wolfe, so generally believed the poem was written or conceived in a tap-room that the survivors of the poet's family desire publicity for the following account: At noon of a warm day in the summer of 1817, Woodworth walked home to dinner from his office near the foot of Wall Street, and, being greatly heated, drank a tumbler of pump-water, and said as he replaced the glass, 'How much more refreshing would be a draught from the old bucket that hung in my father's well!' Whereupon his wife, who, the poet declared, was his habitual source of inspiration, exclaimed, 'Why, Selim, wouldn't that be a pretty subject for a poem?' Thus prompted, he at once commenced, and within the hour completed the charming lyric which immortalized his name. Years later he was living in a larger house, now supplanted by stores, upon the next block in Pearl Street near Elm; to him here came Irving, Morris, Poe, Fay, Willis, and others of kindred talent; here Halleck addressed his lines 'To a Poet's Daughter' to Woodworth's oldest daughter Harriet, whose 'grave-mound greenly swells' in a Western village cemetery, where she has lain for fifty years. In this house, after six years of hemiplegia, Woodworth died: so entirely does his fame rest upon the single deathless song that most readers will be surprised when told that he wrote several volumes of poetry, plays, and prose."

Emily Tolman, who writes of "The Club Movement Among women," says:—"The women's club is essentially an American idea, the natural product of our free soil; but it is destined to a wider growth. In England, where social conditions are less favorable to its existence, it is gaining in favor, and is said to be looked upon with approval by the Queen. It is slowly spreading in conservative Germany, and is making rapid progress in republican France. Of the thirteen hundred clubs belonging to the General Federation, two are in India, one in England, and one in Australia. Doubtless another biennial will see a much larger number of women enrolled in this army whose weapons are more powerful for the overthrow of evil than the swords of the mighty."

We do not know which country gave birth to the idea of women's clubs, but we do know that there are more of them in London than in New York, and that they play a much more important part in the life of English women.

#### "The North American Review"

APROPOS of recent murder trials, everyone will want to read an article which shows "Why Homicide has increased in the United States," contributed by Prof. Cesare Lombroso to the December *North American Review*. In his opening paragraph, the Italian criminologist says:—

"One of the surest and most confident conclusions I have drawn from a study of crime is that, in those countries which are supposed to be the most cultivated and civilized, crimes, if they do not decrease in number, are certainly decreasing in ferocity; whilst, on the other hand, crimes destitute of the element of violence, such as swindling, fraudulent bankruptcy, and kidded offences, are constantly increasing. In other words, the assassin and the murderer become transformed into the thief, and the transformation involves a maximum risk to property and a minimum risk to human life."

After this remark, it is not very flattering to our civilization to learn that homicide is not only much more general here than in Great Britain and Germany, and that the crime is continually increasing. In the New England States, there is a marked decrease,

but not in any other section of the country. Prof. Lombroso does not give all his reasons for the increase of homicide here, but he names climate, immigration and the size of our colored population as among the causes. The others will be discussed in a subsequent number of the *Review*.

Mr. W. H. Rideing is on familiar ground when he writes of "Tennyson in the Isle of Wight." Freshwater was not an easy place to get to, and that, as much as its great beauty, was its attraction to Tennyson. Mr. Rideing tells of the getting there:—

"The journey from London turns one's thoughts toward eternity. There are expresses as far as Brockenhurst, but there the traveler for the Isle of Wight is shunted on to a branch line, and the rest of the distance is through a country of crabs and tortoises. The train takes a nap of fifteen minutes at Lymington Town, and then softly steals on a quarter of a mile to Lymington Pier, where ancient mariners, who only need pigtales to connect them with Trafalgar, transfer you and your baggage to a prehistoric boat, which creeps across the Solent on the tips of its toes and cautiously lands you at Yarmouth. Still you are far away from Freshwater, reckoning by the clock. Octogenarian porters smile at you and your 'boxes,' and then have a good, long chat among themselves and with the boat's crew. Later—never sooner—perhaps in the course of an hour, the coach is ready to start, but never until the purple-faced, husky-voiced half-brother of old Weller has had his 'drop,' and used up all his resources of conversation with the octogenarians. When the coach starts it stops, and starts to stop again to deliver a cabbage here, a newspaper there, a baby half way down the lane, somebody's 'washing' at the end of the lane, a soldier at the path to the fort, and a voluminous old lady with a tin hat-box and ten or a dozen bursting paper parcels at the gate of one of the many little houses with 'Apartments' in the window. When you reach Freshwater the day is done and you feel that Switzerland might have been nearer."

Golf enthusiasts will be glad to learn from Dr. Louis Robinson that the game is not without its psychological qualities.

#### Magazine Notes

Mr. Kipling opens the December *McClure's* with one of his most fantastic stories, "The Tomb of his Ancestors," and Mr. Anthony Hope follows not far behind him with his new serial, "Rupert of Hentzau," the sequel to "The Prisoner of Zenda." Mr. Hope is fortunate in having Mr. C. D. Gibson as the illustrator of his story. The frontispiece of this number is a characteristic portrait of the late Mr. Charles A. Dana in his office in the *Sun* building. The cover represents an auburn-haired girl bearing an armload of holly.

The leading article in the December *Review of Reviews* is "How the Bible came Down to Us," by Mr. Clifton Harby Levy, who urges the need of a new, modern version of the Book of Books. Numerous and interesting facsimile pages from various editions of the Bible are given.—The character sketch of the month is the late Duchess of Teck, by Lady Henry Somerset.

From the holiday number of *The English Illustrated Magazine* we learn "How the Queen Spends Christmas," which we all want to know; and we learn a great deal that is interesting concerning Miss Ellen Terry, of whom portraits galore are given. We wish that we might have been spared the one of this delightful actress as Puck, at the age of eight. Having seen it, however, we shall do our best to forget it.

*L'Echo de la Semaine* comes to us from Boston, its first number being dated Nov. 6. It is made up principally of extracts from other papers, and shows that care has been taken in the selections. There are short poems by authors both dead and alive, and "Pensées," chiefly by dead ones; also bright little bits of Russian wisdom. And all these put together make an entertaining little periodical, of special value to persons learning French.

ON THE 15th inst. the Architectural League will celebrate the sixtieth birthday of Mr. George B. Post, the well-known architect, by a subscription dinner in the Vanderbilt Gallery of the American Fine Arts Building in West 57th Street. Mr. Post, who was for four years the President of the League, is now President of the American Institute of Architects and President of the Fine Arts Federation of New York.

### The Lounger

MR. SWINBURNE flies into print, also into a rage, not because of severe criticism, but because of a compliment. *The Academy* named him as one of its forty immortals, but it seems that he is not pleased by the distinction. He says:—"The notion of an English Academy is too seriously stupid for a farce and too essentially vulgar for a comedy. . . . It seems to me that the full and proper definition of so preposterous an impertinence must be left to others than the bearer of a name selected for the adulation of such an insult." The hardest part to bear is that he published this letter in the *Times* and not in *The Academy*, where it might have helped the good cause of advertising. *The Academy* is to be congratulated, however, on the success of its scheme, which it seems to me is hardly worth the expenditure of as much wrath as Mr. Swinburne has lavished upon it. The poet has apparently taken a leaf from Mr. Whistler's book on "The Gentle Art of Making Enemies."

IN GERMANY they use their fists rather than their pens to attack their critics. Herr George Liebling, a composer and court pianist, struck a critic who presumed to criticise him, and was sentenced to a fortnight's imprisonment. He besought the Emperor to pardon him, but the pardon was refused. Rather than bear the indignity of imprisonment, he will exile himself to the United States, preferring freedom abroad to imprisonment at home. New York critics are warned in time. If they criticise Herr Liebling they do it at their peril.

ONE OF THE GUESTS at the dinner given by the Aldine Club to Mr. J. M. Barrie and Dr. W. Robertson Nicoll in October, 1896, has taken the trouble to get the signatures of Mr. and Mrs. Barrie, Dr. Nicoll and the best-known American authors who made speeches of welcome and congratulation. The names here reproduced are written on the back of a card of invitation, and make it an interesting memento of a very interesting affair. Mrs. Barrie's autograph was thrown in merely for good measure: she was not present at the dinner, which was a "stag."

J. M. Barrie  
 Mary Barrie  
 W. Robertson Nicoll  
 Thomas Bailey Aldrich.  
 G. W. Cable  
 R. W. F. Rieder  
 W. D. Howells.  
 Hamlin W. Matthews  
 Wm. Mitchell  
 The Nelsons  
 Chas. Dudley Warner

### HAGGIS AT THE HAYMARKET.



MR. J. M. BARRIE (*Novelist and Dramatic Author*).  
 "EOR, SIRS! 'WHAEUR'S YOUR WULLIE SHAKESPEARE NOO!'"

"THE LITTLE MINISTER" has proved quite as great a success in London as it is in New York, and no one could ask more than that. Mr. Barrie has entirely recovered from the fall he got while rehearsing the play at the Haymarket Theatre. Those who saw the accident thought that he had been killed outright. He certainly had a narrow escape and came off luckily with only slight injuries. In the accompanying picture, *Punch's* artist represents Mr. Barrie himself as the Little Minister—a rôle that he might assume with a good deal of success. The one-hundredth performance of the play in this city will be celebrated on the 22d inst.

FROM A PHILADELPHIA COLLEGE came, the other day, a letter signed by a woman who added to her name the legend "Chair'ady of the Committee on ———." Perhaps she thought "chairwoman" would look too much like "charwoman." As a rule, nowadays, it is the charwoman who insists upon being called a lady. What would be thought of a chairman who signed himself "Chair-gentleman"?

"THE WRITER of the entertaining 'This, That and the Other,' department of a monthly magazine, published in San Francisco," writes A. H. N., "objects, in the following words, to the use of the word 'cow' in poetry:—'The cow is an excellent and in every way worthy biped, but let her amble into the realm of poesy, and she is not welcome; nay, she is as awkward as the traditional bull in a china-shop.' Which reminds us of the caterer who advertised his ice-cream as a 'delicious bivalve.'" No one could blame a two-legged cow for being awkward; but how could a biped amble? If its two legs were on the same side, it would be hard enough for it to keep on its feet, and absolutely impossible for it to amble; and with one on each side, ambling would be equally out of the question.





"VANITY FAIR"  
MR. WILLIAM ERNEST HENLEY.

ALTHOUGH THERE IS much of the caricature in this portrait of Mr. Henley, there is also much of the man in it. He has a finer head than one would suppose from Spy's sketch, and he does not always wear the smile that is here given him; at the same time I have seldom seen a picture of him that does not give that amiable expression. The coat, the hat and the stick are all Mr. Henley's, and so is the attitude. While this is not the picture of the poet and critic that I should like to see handed down to posterity, it is one that those who know him, and therefore know just how little of a likeness it is, will appreciate. For a man who writes as seldom as Mr. Henley does, he occupies a great deal of public attention. This is because when he speaks, he has something to say. It may not be just what you like, but you are sure that whatever it is it will be well said. His essay on Burns, which accompanies the Centenary edition of that poet's complete works in England and the Cambridge edition in this country (see review on page 361), has raised a storm about his head. But he is used to storms; they were always breaking about him when he edited *The National Observer*. What a brilliant paper that was! No one ever wrote such fashion articles as those contributed by Mr. Henley. No woman that ever lived could have dressed by them, but it was not intended that she should. They were written for those who loved literature, not for those who loved dress.

I SEE, by the way, that Mr. Heinemann intends to discontinue the monthly publication of *The New Review* and to publish it hereafter as a weekly. This seems to me to be a wise move, for the *Review* had the elements of a newspaper in it that were lost in a monthly publication. A monthly newspaper is an impossibility, while a weekly may be as much of a newspaper as its edi-

tors care to make it. I regret that Mr. Henley will not continue his editorial labors on the new journal. A weekly would be too exacting for a man in his poor health. He is quite busy enough as an editor of books, in which department of literary work he has made a substantial reputation. He will, however, I suppose, continue as a contributor to the *Review*, which his labors have given a unique place among English publications. As a discoverer of literary talent, Mr. Henley has a record that even Dr. Robertson Nicoll might envy.

MISS JULIA ARTHUR has made the success of her life in "A Lady of Quality." She may not represent Mrs. Burnett's idea of



JULIA ARTHUR, as *Clorinda Wildairs*.

the heroine, but the public is satisfied, and what more does an actress want? Perhaps if she filled Mrs. Burnett's ideal better, she would not have what the public cares more for than a correct interpretation of an author's meaning. She has remarkable beauty, and it is at her face that her audience looks rather than at her acting. Of course, if her acting were really bad, the public might get tired of her beauty; but it is not. In certain scenes it is very good, and she is always interesting. I cannot imagine the play in any other hands, and it would be a very brave woman who should assume it before an audience that has seen Miss Arthur.

THE ONLY OTHER PLAY that has met with such success as "A Lady of Quality" is "The Little Minister." In that also the personality of the leading actress has had much to do with the favor it has received. The latter play will stay in New York all winter. Miss Arthur is not so fortunate. She would no doubt find just as



JULIA ARTHUR, as *Imogen*.

eager a public till the dog-days, but she cannot get a theatre, so now she is going "on the road." While this is sad for New York, it will make other cities glad. The little portrait of Miss Arthur that accompanies these paragraphs does not allow much room for her hat, but it gives a pretty good idea of her appearance in the first act of "A Lady of Quality."

THE MONUMENT to Guy de Maupassant erected in the Parc Monceau, Paris, is inconceivably absurd. The bust and pedestal are dignified and proper enough, but why in the name of art should a young woman, in reception dress, bare arms and Louis-XIV heels, be reclining at his feet, or the place where his feet would be if the statue of the novelist were full length? The only reason is that the young woman who raised the money for the monument stipulated that her statue should form a part of it!

MR. JAMES MACARTHUR and Mr. Tom Hall have taken a group of Ian Maclaren's stories and made a play of them. Dr. Watson is said to have had the *scenario* of the play submitted to him and given it his approval while in this country. I do not know Mr. Hall, who, I believe, has supplied the practical stage knowledge in this partnership, but I do know Mr. MacArthur and for his sake I hope that the play will prove as successful as the books it is made up from. He is associate editor of *The Bookman*, and a most industrious and painstaking reviewer as well. In the latter capacity his enthusiasms often run away with him, but who will quarrel with a young man in this cynical age for being enthusiastic? Not I. Let him place "King Noanett" beside "Lorna Doone" and "The Choir Invisible" by the side of "Esmond"; no harm is done to Blackmore or Thackeray, and it gives the authors and the reviewer pleasure, so why object? Mr. MacArthur is a Scotchman, and naturally his keenest enthusiasm is for that charming writer and genial gentleman, Dr. Watson. It was he who induced Messrs. Dodd, Mead & Co. to publish Dr. Watson's books in America, and great has been their reward.

I SHOULD LIKE to know if the people of New York are going to rest supinely while Mr. Russell Sage turns their city over to his own uses. It is positively announced, and thus far I have seen no protests, that Mr. Sage proposes to add what he guilelessly calls a "loop" to his elevated road system. This "loop" is a hideous menace to the beauty and safety of this city. It is not a loop at all, as I understand that word, but a straight line of elevated road running through Twenty-third Street between Ninth and Second Avenues. This means not only that Twenty-third Street would be destroyed, but that Broadway at its best point would be given over to a hideous iron structure, that would not only be a blot upon the landscape but a direct menace to life. Twenty-third Street at the junction of Broadway and Fifth Avenue is dangerous enough now, with its lines of surface cars—horse, cable and electric—and the enormous amount of vehicular and pedestrian travel that congests there, and now Mr. Sage wants to make it more deadly than Dead Man's Curve ever dreamed of being.

AND TO WHAT PURPOSE? Simply to put more millions in pockets already overflowing. No, I take that back. The pockets of the Sages and the Goulds do not overflow; they only bulge. The money that goes into them stays there. If we give Mr. Sage Twenty-third Street, why not give him Madison Square for more "loops," and while we are about it, let us give him Union Square also. Our squares are only used for the public good; and what is the public, that it should be considered where the private interests of Mr. Sage and Mr. Gould are concerned. Let the elevated roads run through all of our streets, and into Central Park, too. We

should not be niggardly in these matters. Let us give everything that we have, and make a virtue of it, for if we do not it will be taken from us.

MR. SAGE is a foxy old man, as everyone knows, and he never proved it more than at the present moment. Knowing that his latest proposal to grab public property cannot fail to arouse the citizens of New York sooner or later, he allows it to be given out that he has made his will and that the bulk of his many millions is to go for charitable purposes. The Madison Square Garden, so rumor says, is to be bought and converted into a People's Palace, with plenty of money to support it. Furthermore, it is said that the income of \$1,000,000 has been set aside to establish scholarships in Yale, Harvard, Columbia, Cornell, Wellesley, Vassar, Radcliffe, and other colleges, and the income of \$400,000 for the support of students in "the Italian and Grecian schools of art." The income of \$750,000 is to go to the new Public Library; and for the support of a children's fresh-air fund, Mr. Sage has set aside his country house at Quogue, L. I., as well as an unimproved estate of 1610 acres in the vicinity of Lakewood. A school for manual training, endowed to the extent of \$2,500,000, is said to be another feature of Mr. Sage's beneficence." According to the *Times*, Mr. Sage "smiled" when the report was shown him, wherein he was not unlike that "hocus-pocus science," the law, that "smiles in yer face while it picks yer pocket."

### Alice Wellington Rollins

WE REGRET to record the death of Mrs. Alice Wellington Rollins at her home in Lawrence Park, Bronxville, on Sunday morning last. Mrs. Rollins had been ill for several weeks, but she was feeling better some days ago, when we received a letter from her, announcing the success of her "Philippa" sketches, published in the *Ladies' Home Journal*. Mrs. Rollins was born in Boston in 1847, and in 1876 was married to Mr. Daniel M. Rollins of this city. Her tastes were all literary, and she was the author of a number of books, both in prose and poetry, that attracted flattering attention. Among the former were "The Story of a Ranch," "From Palm to Glacier" and "Uncle Tom's Tenement"; the latter, "The Ring of Amethyst" and "The Story of Azron." Besides these, she wrote several children's books. In the death of Mrs. Rollins *The Critic* loses an old and valued contributor.

### The Drama

#### "Number Nine"

THIS new farcical play, produced at Daly's Theatre on Tuesday, is one of those trifles from the German with which Mr. Daly has been amusing his patrons, at frequent intervals, for the last twenty-five years or more. The authors are Oscar Blumenthal and Gustav Kaldenburg, and the English adapter is Mr. F. C. Burnand, the editor of *Punch*, who lacks neither skill nor experience in this sort of work, but has not the adroitness or lightness of touch often manifested by Mr. Daly himself. From a literary or dramatic point of view, the piece is inconsiderable, but it will serve well enough as a stop-gap, or appetizer, until more substantial food is ready. The originality of it is to be found in the fact that it employs such a modern device as the cinematograph for its dramatic motive. The incidents and the personages, however, are very much older than either photography or applied electricity. With erring husbands of every variety, young and old, tragic and comic, the stage has been busy for centuries, but, until now, although Boucicault used photography in melodrama a quarter of a century ago there has been no way of convicting matrimonial delinquents by any such convincing testimony as that of "living pictures." The present piece undertakes to show, with more or less plausibility, how modern mechanical ingenuity may promote domestic infelicity. A bridegroom, a gay old Benedict and a lover are confounded by the unlooked for publication of their escapades through the agency of the unsuspected camera. The idea is novel and eminently practicable for comical theatrical purposes. It is easy to imagine the sort of complications which might be founded upon it, but it is scarcely necessary to enter into any detailed consideration of them. Mr. Burnand has weakened his situations by excessive reduplication, but some of them are exceedingly funny and excited hearty merriment.



The representation suffered for want of a really good light comedian. Mr. Cyril Scott, who played the part of the young husband, which in other days would have been allotted to Mr. John Drew, acquitted himself, on the whole, uncommonly well, but lacks the finesse essential to the successful interpretation of such a touch-and-go character—while Mr. Richman was rather ill at ease as an impulsive Irishman, the brogue, apparently, causing him much difficulty. Mrs. Gilbert as the conventional mother-in-law, was excellent, as she is always, and Mr. Owen, an admirable actor, was capital as a frisky old husband, under petticoat domination. The hit of the evening was made by Mr. Joseph Herbert, who did a very good bit of character acting as a professional boxer and wrestler, whose innocent wife is the cause of most of the disturbance. Miss Irene Perry did well as a jealous young wife, while Miss Lettice Fairfax, a new importation from England, has good looks, but a rather affected style. She will do better hereafter. Other characters were adequately filled and the general representation was adequate. The piece is not up to the best level of Daly's, but it is harmless and fairly amusing. It would be improved by judicious condensation, although it is by no means inordinately long.

#### "Athalie" at Harvard

RACINE'S "Athalie" was given in French before a large audience at Sanders' Theatre, Cambridge, on Monday night, by the undergraduates of the French department of Harvard University.



assisted by "outside talent." The audience was not only large, but distinguished and enthusiastic.

Those who understood French had no trouble in following the play, as the actors spoke slowly and distinctly. The Boston Herald gave nearly a page, including illustrations, to the first performance. Mr. Henry Haynie, who has just returned from Paris, wrote his review of the play in French, and even the critic who criticized it in plain Bostonese forgot himself occasionally and dropped into French, too. Altogether, it has been a great week for Harvard, and we are glad to see that football is not the only recreation that can excite an American university's enthusiasm. We reproduce the poster of the performance.

## Music

### Notes of the Season

AT THE third concert at the Astoria Hotel, Mr. Rafael Joseffy, the eminent pianist, played Chopin's E minor concerto, which has had a rest sufficiently long to give it a fresh interest. He used the Tausig arrangement, about which there seems to be a good deal of unnecessary difference of opinion. Tausig's instrumentation is warm without being thick, and his additions to the piano part do not detract from the character of the work. Mr. Joseffy's performance was such that it is quite impossible to speak of it without appearing to run to hyperbole. It is generally conceded in this country, where Mr. Joseffy is known, that he stands among the four or five really great pianists of our time. That his fame is not equal to his greatness is due to his own excessive timidity in the face of the public. He could go to Europe and take the place which belongs to him, but he is afraid to try the experiment. He should have no fear. No living player could excel his performance of Chopin's E minor concerto. It was a complete exposition of the resources of the pianist's art as well as of the poetic content of the work. In response to long continued applause, Mr. Joseffy played two intermezzi, in A minor and C major, by Brahms. Their interpretation was simply masterly. Joseffy and D'Albert

are the two great Brahms players of our time, but the former is surely the more poetic of the two. Mr. Seidl and his orchestra at this concert gave Goldmark's "Sakuntala" overture and the overture and bacchanale from "Tannhäuser." The Astoria concerts have not been pecuniarily remunerative, and the size of the orchestra is to be diminished. The subscription is large enough to keep the scheme from falling through before the end of the season.

The testimonial to Richard Hoffman, the pianist, on the completion of his fiftieth year of musical activity, was very pleasant. Chickering Hall was crowded with his pupils, and the aged pianist, who played with the grace and enthusiasm of youth, was smothered with flowers and applause. He had the assistance of several well-known musicians in Mozart's G minor piano quartet and Hummel's septet, and in the Bach C major concerto for two pianos he was ably seconded by an amateur, Mrs. C. B. Foote, one of his pupils.

Mr. and Mrs. George Henschel gave one of their inimitable song recitals at Chickering Hall on Dec. 2, and another on Dec. 6. It is not necessary to say more than that both artists show that they have not been content to rest. Their work deepens in sympathy and subtlety as the years go by, and to-day Mrs. Henschel is one of the most accomplished of all exponents of pure legato singing, while Mr. Henschel demonstrates what large things can be done with a poor voice, and plays piano accompaniments with unsurpassed skill.

Gounod's oratorio, "The Redemption," was performed at the first concerts of the Oratorio Society. The work had not been heard here in fourteen years. Its sweetly sentimental embodiment of religious feeling has always pleased those who like to hear pretty tunes, no matter whether they are suitable or not. In "The Redemption" one hears Faust trying to celebrate the passion of Christ, and Romeo expounding the mysteries of the Pentecost. It is very charming—at times even piquant; but is a very long way from Bach's "St. Matthew Passion," which it attempts to reproduce in modern music.

J. Frederick Wolle, organist of the Packer Memorial Church of Lehigh University, gave a recital at Presbyterian Hall last week, and showed that he was a player of fine taste, sound scholarship, and well developed technic.

The Senior Class of Barnard College announce a piano recital by Mr. Edward A. MacDowell, on Monday, January 10, at half-past three o'clock, in the auditorium of Barnard College, Boulevard and 119th Street.

## The Fine Arts

### The New Academy of Design

THE ACCEPTED plans for the new building of the National Academy of Design provide for a large central court which will be roofed with glass and will serve for the exhibition of works of sculpture. Around this will be grouped the schools, a large semi-circular lecture hall, and, in the main building, fronting on Amsterdam Avenue, the exhibition gallery for paintings, an historical gallery, and the Academician's rooms. The gallery for paintings will furnish about 1500 feet of hanging space "on the line." Judging from the drawings of the architects, Messrs. Carrère & Hastings, the new building will have two handsome façades on the Italian style, fronting on Amsterdam Avenue and the Cathedral Boulevard. The rusticated ground floor will support, on the side opposite the new Cathedral, a colonnade of Ionic pillars disposed in pairs between the windows. Tablets along the frieze will display the names of Copley, Stuart, Allston and other deceased American artists. The other front will be a little plainer, and the names inscribed on the frieze will be those of the most famous European artists, from Phidias to Velasquez. The Academy's present quarters in the Venetian palace on Fourth Avenue and Twenty-third Street have been sold; but will, probably, be occupied by the Academy until the new buildings are completed.

### Plans for the City College

An exhibition of the plans in competition for the new building of the College of the City of New York is open at the present quarters of the College in Twenty-third Street. The new site fronts on St. Nicholas Terrace, and is roughly pentagonal in shape; and this irregular shape and the many requirements, present and future, of the college, account for the great diversity of the plans, each of which presents features in which it differs from all the others. There is almost as great a diversity of architectural styles. That adopted by Messrs. Cady, Berg & See, who propose, so far

as we can judge, the most sensible division of the space, is the Tudoresque; McKim, Mead & White show a handsome Italian Renaissance façade on the terrace; Mr. W. R. Thomas shows an assemblage of buildings of the early French Renaissance style, to which there may be practical objections because of their very steep roofs; and Mr. Tuthill has also a French Renaissance design, less picturesque, but probably more convenient than Mr. Thomas's. As a number of new buildings of severer styles are already provided for, it is to be hoped, in the interest of variety and the picturesque, that some design which shows a little of the Gothic spirit will be chosen.

#### Art Note

A number of the original drawings by Mr. C. Dana Gibson from his book of London sketches, and his studies of characters in Dickens's novels (both of which books were noticed in these columns on Dec. 4), are on exhibition at Keppel's Gallery.

#### Notes from Abroad

THE late Lord Tennyson was a lover of bon mots, of which he had an inexhaustible repertory. But among all the stories that he loved to tell, the following are said to have been his favorites, and he often said laughingly, according to French exchanges, that he would give all his poems to have made these replies:—The Prince Regent while at Portsmouth saw Jack Towers crossing the street to salute him, and received him with these words:—"Hallo, Towers. I hear on all sides that you are the most admired black-guard in Portsmouth." Towers, a little surprised at this greeting, said with a low bow: "I hope that Your Royal Highness has not come to Portsmouth to take my title from me."—"The families of More and Manners had just received from the King some flattering and honorable distinction which they had long desired. Lady Manners, having made in the presence of Lady Margaret More this satirical remark, "Honores mutant mores," "translate that into English, Madame," said Lady Margaret, "and it will be more appropriate: "Honours change manners."—Napoleon having said in the presence of an Italian lady: "Tutti Italiani sono perfidi" (all Italians are false) received this answer: "Non tutti, ma buona parte."

The life of M. Arthur Rimbaud, the intimate of Paul Verlaine, has been finished by his brother-in-law, M. Berrichon. Rimbaud was one of the strange figures in that strange group of which Verlaine was the centre.

*The Daily Chronicle* is authoritatively informed that Mr. Edward Fitzgerald, the young American explorer, is at last on his way home. His own attack of typhoid fever delayed him for many weeks; then his friend, who had devotedly nursed him, took the disease, and finally the English nurse, who had attended them both, succumbed to it. Mr. Fitzgerald has left Valparaiso, and it is hoped that he may arrive in time to spend Christmas with his family in London. No fewer than sixty-one large cases of instruments, photographs, collections, etc., reached England from him a few days ago.

Friedrich Nietzsche is now living in Weimar, devotedly attended by his sister, Mme. Förster-Nietzsche. They live at the Villa Silberblick, situated on a wooded hill at the gates of the pretty town that Goethe, Schiller, and Liszt made illustrious. The unfortunate philosopher has already benefited by the change, and while he is as "sensitive" as ever, he has become calmer, and the doctors say that his general health has improved in the past few months. He seems to pay sustained attention to his sister's reading, and occasionally moves his head as if in approval. When Mme. Förster-Nietzsche had finished reading from a French book, recently, the invalid distinctly said, "Très bien, très bien." The sight of strange faces is still insupportable to him. His room is large and well-aired, and lighted on two sides. The walls are lined with portfolios and pigeon-holes full of letters and manuscripts. There are portraits of Schopenhauer and Wagner on the walls, and the dull eyes of Nietzsche wander from these and the other familiar objects that surround him, to the hills that he sees from his sofa, which are now the horizon of his life.

It seems that the recent inauguration of Maupassant's monument in Paris has given occasion for some indiscreet newspapers to publish new matter about him, and his family were obliged formally to prevent the last letters of the novelist from being made public. These were written on the eve of his entering the sanitarium, and plainly show his affliction. Now *The Fortnightly* publishes an amorous correspondence of the writer, the letters of "Philippe and Denise." Philippe is Guy de Maupassant; Denise a married woman, who, after having repulsed his love, threw herself madly at him, but received the most upright counsels. This is in itself creditable to Maupassant's memory; but ought such letters to be published? Their "preachy" tone sounds strange after the anonymous correspondence which the author of "Bel-Ami" held for a short time with Marie Bashkirtseff.

The unpublished series of "Addresses on Christianity," by the late Prof. Henry Drummond, will have personal reminiscences of him by "Ian Maclaren" and Dr. Robertson Nicoll. It may be recalled that Dr. George Adam Smith, of Glasgow, is to write the biography of Drummond. There is no likelihood that it will be finished under a year, at least, from the present date.

"Totote," Gyp's next story, is to be illustrated by 100 photographs from nature, representing the various incidents of the tale just as drawings might.

Quite a flutter has been caused in journalistic and philanthropic circles by the announcement that Mr. Passmore Edwards had disposed of a large part of his interest in the *Echo* to a private company, he still retaining the controlling shares. The *Echo* was the first half-penny paper started in London nearly thirty years ago. It has proved a fortune to Mr. Passmore Edwards and also to the poor of London, for whose improvement he has poured out money like water. Within a few days he has given two libraries to London, one of them (at Edmonton) a memorial to Keats and Lamb.

*The British Medical Journal* makes what it says is an authoritative statement with respect to Mr. Gladstone's health. It states as a fact that his health has been somewhat less satisfactory than usual. Mr. Gladstone has always had a remarkably slow pulse, a characteristic very often observed in persons destined to attain an advanced age. This autumn it has increased from the usual rate of sixty-two to seventy-two, and on two or three occasions it has been for short periods very rapid. Before leaving Hawarden, Mr. Gladstone was seen by Dr. Carter of Liverpool in consultation, and the opinion of his medical advisers was that his general condition was wonderful in a man of eighty-eight years of age.

The French Courts before which the appeal of Mr. James McN. Whistler, the painter, has been heard, against a former decision compelling him to return a picture he had painted of Lady Eden, the wife of Sir William Eden, and to paying the latter 400/ (\$2,000) damages, has sustained the appeal of the American artist.

Apropos of the Barnato Memoir it is said that some three years ago Mr. Raymond wrote an interview with Barnato in a South African paper. He gave impressions of the man, as well as what he said. "I wonder," Barnato subsequently remarked, "if anyone will write kindly of me when I am dead?" "If I outlive you," was Mr. Raymond's answer, "I will write honestly what I know and think." "A bargain, shake hands on it," was Barnato's comment, and the promise lightly given and taken as a joke, Mr. Raymond has attempted to redeem.

At a recent sale at Sotheby's a fifteenth-century MS. of the "Recueil des Histoires de Troye," with seventeen fine miniatures, sold for 345/-—this book was first printed by W. Caxton. Two very interesting MSS. by Gilbert White were sold. The first of these comprised the letters on the natural history of Selborne which Gilbert White wrote to Pennant from Aug. 10, 1767, to July 8, 1773, and which form the basis of the celebrated "Natural History" as it is now known. This lot was bought by Mr. Quaritch for 134/. The same buyer also secured for 177/- the unpublished MS. of Gilbert White's "Garden Calendar," 1751-67. These MSS. passed, after the writer's death, into the possession of his brother Benjamin, a bookseller and publisher, of Fleet Street, who issued the first edition of the "Natural History." They have never been out of the possession of the family.



A memoir of the late "Barney" Barnato, by Mr. Harry Raymond, has just appeared in London. The *Chronicle* suggests that as a life of Garfield was called from "Log Cabin to White House," this life of Mr. Barnato might be called "From Petticoat Lane to the Park." The *Chronicle* is wrong as to the title of the Garfield biography. It had a much more picturesque title—"From Tow-Path to White House," the murdered President having driven mules along the canals when he was a small boy. The Rev. T. DeWitt Talmage improved on this title in a book he wrote for subscription sale—"From Manger to Throne."

Miss Ellen Nussey, the "Dear E," of Charlotte Brontë's letters, has just died at a ripe old age. Mr. Nicholls, Charlotte's husband, still lives.

## Notes

THE ALDINE CLUB has arranged to give a complimentary dinner to the Rev. Dr. Edward Everett Hale on Tuesday, Dec. 14. The list of speakers already includes, besides the name of the guest of honor, the names of Mr. W. D. Howells, Mr. Noah Brooks and Dr. J. S. Billings. Mr. H. W. Mabie will preside, if well enough; and Mr. Charles Dudley Warner, if able to be present, will be one of those who pay a deserved tribute to the veteran preacher and author, who created "The Man Without a Country" and whose Double once Undid Him.

The title of Mr. J. M. Barrie's forthcoming novel, a sequel to "Sentimental Tommy," is called "Celebrated Tommy."

Mark Twain's "Following the Equator" is just published in the subscription department of Messrs. Doubleday & McClure. The dedication runs:—

THIS BOOK  
is affectionately inscribed to my young friend  
HARRY ROGERS  
with recognition

of what he is, and apprehension of what he may become unless he form himself a little more closely upon the model of

### THE AUTHOR

Mr. Clemens gives a prefatory note concerning the "Pudd'nhead Maxims"—which, by the way, are alone worth the price of the book. He says:—"These wisdoms are for the luring of youth toward high moral altitudes. The author did not gather them from practice, but from observation. To be good is noble; but to show others how to be good is nobler, and no trouble."

Mrs. Hugh Fraser's novel, "A Chapter of Accidents," which the Macmillan Co. are to publish, is largely a story of society life.

"Andronike," a new novel by M. Stephanos T. Xenos, the Greek writer, is just issued by Messrs. Roberts Bros. It is a story of the Greek revolution of 1821, and the name stands for a heroine of the war, the story being founded on historic facts. Other real people who took part in the struggle for the liberation of Greece are introduced. The tale has been translated by Prof. Edwin A. Grosvenor, the author of a work on Constantinople.

Mr. W. W. Ellsworth will repeat his popular lecture, "From Lexington to Yorktown," at Sherry's this (Saturday) afternoon at three o'clock, under the auspices of the New York City Chapter, Daughters American Revolution. The tickets are to be sold at \$1 each, for the fund for supporting an American History Scholarship in Barnard College, under Columbia University professors.

Education is in a fair way of flourishing in this city. Over \$300,000 has been appropriated for increasing the salaries of public-school teachers, and \$10,000 for the vacation schools, next summer; and the increased appropriations for libraries are also a move in the right direction. The Harlem Library has been awarded \$2400 for the coming year by the Board of Estimate and Apportionment, the New York Free Library \$82,000 and the Aguilar Library \$41,000. The Board agreed to give other libraries the full amount allowed by the law, as follows: the Pro-Cathedral Free Circulating Library \$8800, the University Settlement Library \$4000, the Washington Heights Free Library \$3900, Maimonides Free Library \$9500, St. Agnes Library \$5000, Young Women's Christian Association \$5300.

Messrs. Henry Holt & Co. announce "A Book of Verses for Children," in which the compiler, Mr. Edward V. Lucas, has included poems by Burns, Coleridge, Marjory Fleming, the Howitts, Longfellow, James Whitcomb Riley, Scott, Shakespeare, Stevenson, Ann and Jane Taylor, Elizabeth Turner, and some of the nonsense verses of "Lewis Carroll," "Anstey" and Edward Lear.

Messrs. Appleton have just published M. Gaston Vuillier's exhaustive "History of Dancing." The graceful art is traced from the hieratic measures of Egypt through the sacred dances of the Hebrews, Greeks and Romans down to the bewildering and bewitching posturings of Carmencita, whose portrait by Mr. J. H. Sargent is reproduced, and the winsome Connie Gilchrist, immortalized by Mr. J. McN. Whistler. The work is illustrated with 25 full-page plates in photogravure, and over 400 text illustrations, reproducing many famous pictures, statues, drawings and reliefs by artists of all nationalities.

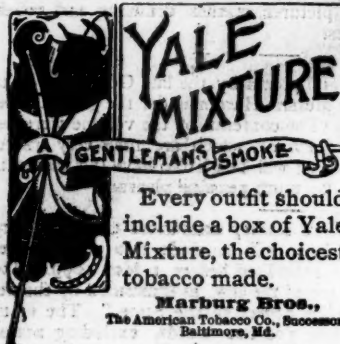
A collection of pictures and poems by the late George du Maurier is published to-day by Messrs. Harper under the general title, "A Legend of Camelot." The contents of the volume were selected from old numbers of *Punch*, which are now very scarce. Admirers of the gentle satirist will be glad to have this memento of one who has given them so much genuine pleasure.

The American Philosophical Society announces that an award of the Henry M. Phillips Prize will be made two years hence; essays for the same to be submitted before 1 May 1899. The subject is "The development of the law, as illustrated by the decisions relating to the police power of the State." The essay shall not contain more than 100,000 words, excluding notes. Such notes, if any, should be kept separate as an appendix. The prize will be \$2000 in gold, to be paid as soon as may be after the award. The essays must be addressed to Mr. Frederick Fraley, President of the American Philosophical Society, 104 South Fifth Street, Philadelphia.

## Publications Received

- Adderley, J. Paul Mercer. \$1.25.  
Alpera, W. C. The Pharmacist at Work. \$1.50.  
Amicis, E. de. On Blue Water. Tr. by J. B. Brown. \$2.25.  
Barrows, J. H. Christianity, the World Religion. \$1.50.  
Bellamith H. W. Henry Cadavere. New York: Commonwealth Co.  
Berenson, B. Venetian Painters of the Renaissance. \$5.  
Berry, J. L. "The Ashes of Desire." Tales from Town Topics: No. 26.  
Bibelot, The. Vol. III. No. 12. 5c.  
Blanchard, Amy E. Three Pretty Maids. \$1.25.  
Blind, Mathilde. Poems. Ed. by A. Symonds. 72. 6d.  
Boyle, V. F. Brokenburne. \$1.50.  
Bronie, C. Shirley. \$1.  
Brorup, R. P. Truth and Poetry.  
Browning, E. B. Poetical Works. \$1.75.  
Burke, Edmund. Speech on Conciliation with America. Ed. by H. Lamont.  
Carey, R. N. Other Peoples Lives. \$1.25.  
Chapman, Frank M. Bird-Life. \$5.  
Clarke, H. B. The Old Campeador. \$1.50.  
Cobb, S. H. The Story of the Palatines. \$2.  
Cook, C. A. Apostolic Preaching. 5c.  
Connecticut Public Library Documents. Nos. 1, 2 and 3: 1897.  
Crockett, W. D. A Harmony of Samuel, Kings, and Chronicles. \$2.  
Davis, R. H. A Year from a Reporter's Note-Book. \$1.50.  
Drummond, William H. The Habitant: and Other French-Canadian Poems. \$2.50.  
Egerton, H. E. A Short History of British Colonial Policy. 122. 6d.  
Field, Eugene. Lullaby-Land. \$1.50.  
Fitch, Clyde. The Smart Set.  
Flaudrau, C. M. Harvard Epitaphs. \$1.25.  
General Grant's Letters to a Friend: 1861-1880.  
Goebel, H. Das Philosophische in Humes Geschichte von England.  
Griffiths, Arthur. Wellington: His Comrades and Contemporaries. \$4.  
Growell, A. American Book Clubs.  
Harper's Round Table: 1897. \$3.50.  
Heimburg, W. Defiant Hearts. Tr. by A. W. Ayer and H. T. Slate.  
Heredia, Jose-Maria de. Sonnets. Tr. by E. R. Taylor.  
Hobbes, John Oliver. The School for Saints.  
Howe, M. A. DeW. Shadows. \$1.  
Hudson, W. H. Idle Hours in a Library. \$1.25.  
Huntington, George. Maud Brayton.  
Karpeles, Gustav. A Sketch of Jewish History.  
King, Charles. The General's Double. \$1.25.  
King, Charles. Warrior Gap.  
King's Story Book, The. Collected and Edited by G. L. Gomme. \$2.  
Lucky, R. M. The Devil Worshippers.  
Macdonald, James. Leisure Hours in the Study. \$1.50.  
McCaskey, J. P. Lincoln Literary Collection. \$1.  
Music, John R. Hawaii: Our New Possessions. \$2.75.  
Nichols, C. W. A Government Class-Book.  
Noguchi, Yone. The Voice of the Valley. 75c.  
Edward Arnold.  
J. B. Lippincott Co.  
G. P. Putnam's Sons.  
A. C. McClurg & Co.  
New York: Commonwealth Co.  
G. P. Putnam's Sons.  
Town Topics Pub. Co.  
Thomas B. Mosher.  
J. B. Lippincott Co.  
London: T. Fisher Unwin.  
New York: E. R. Herrick & Co.  
G. P. Putnam's Sons.  
International Book Co.  
Macmillan Co.  
Ginn & Co.  
J. B. Lippincott Co.  
D. Appleton & Co.  
G. P. Putnam's Sons.  
G. P. Putnam's Sons.  
American Baptist Pub. Soc.  
Nos. 1, 2 and 3: 1897.  
Eaton & Main.  
Harper & Bros.  
G. P. Putnam's Sons.  
London: Methuen & Co.  
Charles Scribner's Sons.  
H. S. Stone & Co.  
Copeland & Day.  
T. Y. Crowell & Co.  
Marburg: N. G. Elwert'sche.  
Longmans, Green & Co.  
Dodd, Mead & Co.  
Harper & Bros.  
R. F. Fenn & Co.  
William Dorey.  
F. A. Stokes Co.  
Copeland & Day.  
William Dorey.  
Boston: Pilgrim Press.  
Jewish Publication Society.  
J. B. Lippincott Co.  
F. Tennyson Neely.  
Longmans, Green & Co.  
F. T. Neely.  
London: T. Fisher Unwin.  
American Book Co.  
Funk & Wagnalls.  
C. W. Bardeen.  
William Dorey.

- Nordau, Max. *The Shackles of Fate*.  
 Olmstead, D. H. *The Protestant Faith*. 75c.  
 Page, Thomas N. *Social Life in Old Virginia before the War*. \$1.50.  
 Paget, S. *Ambrose Paré, and His Times: 1510-1590*. \$2.50.  
 Palmer, F. *Going to War in Greece*. \$1.25.  
 Palmer, L. A. *Oriental Days*. \$2.  
 Parsons, E. C. *A Life for Africa*. \$1.25.  
 Poems of Knightly Adventure. Selected and Edited by E. E. Hale.  
 Quint, A. H. *Common-Sense Christianity*.  
 Ramsey, M. M. *An Elementary Spanish Reader*. \$1.  
 Rathbone, St. George. *Squire John*. 50c.  
 Robertson, C. Grant. *Voices Academicæ*. 3d. 6s.  
 Rollins, C. S. *Threads of Life*. \$1.  
 Rosa, Clinton. *Chalmette*. \$1.50.  
 Runk, E. J. *Washington: A National Epic*. \$1.25.  
 Schrader, H. *Der Bilderschmuck der Deutschen Sprache*.  
 F. T. Neely.  
 G. P. Putnam's Sons.  
 Charles Scribner's Sons.  
 G. P. Putnam's Sons.  
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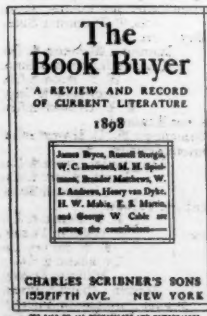
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